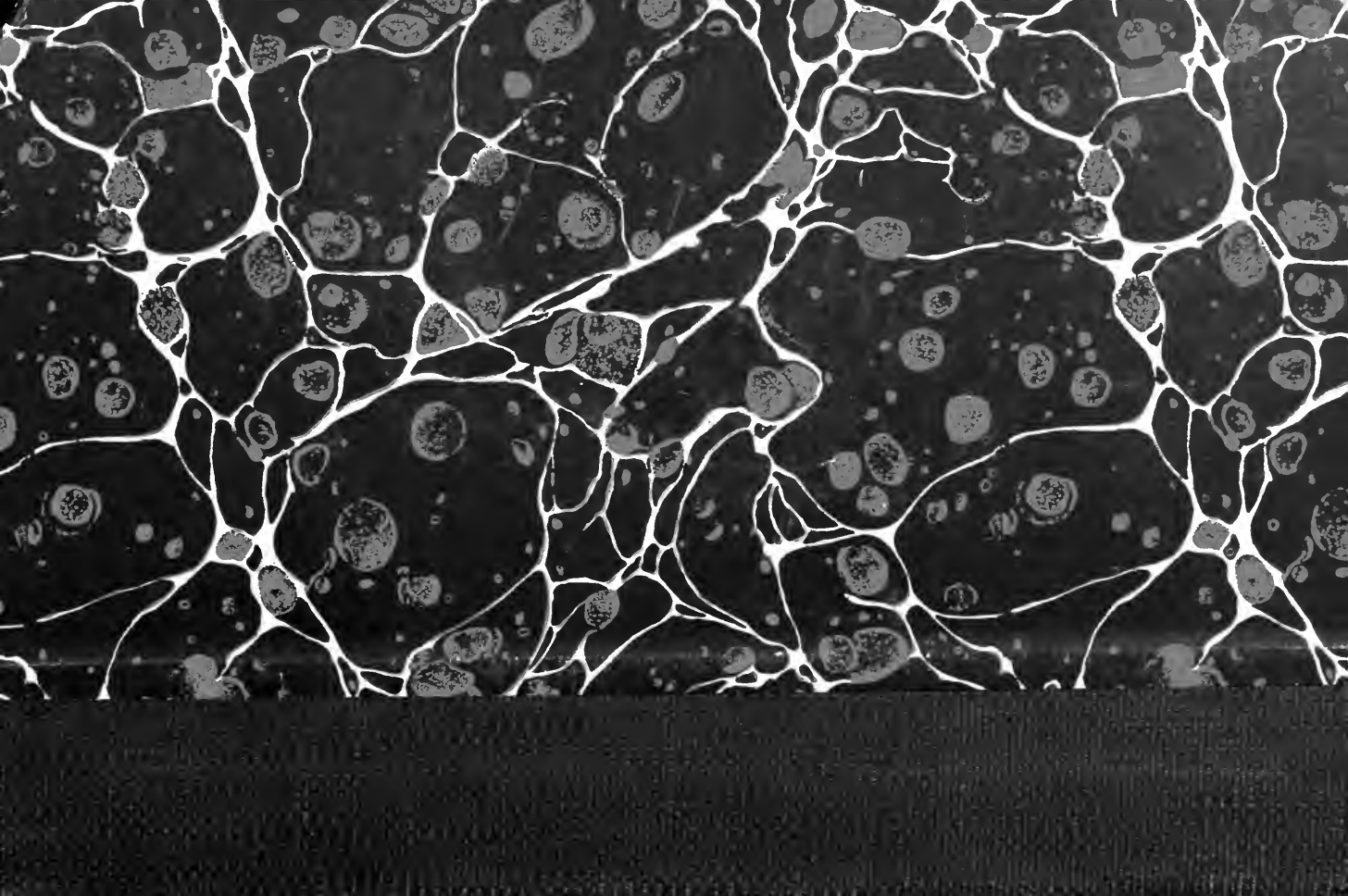

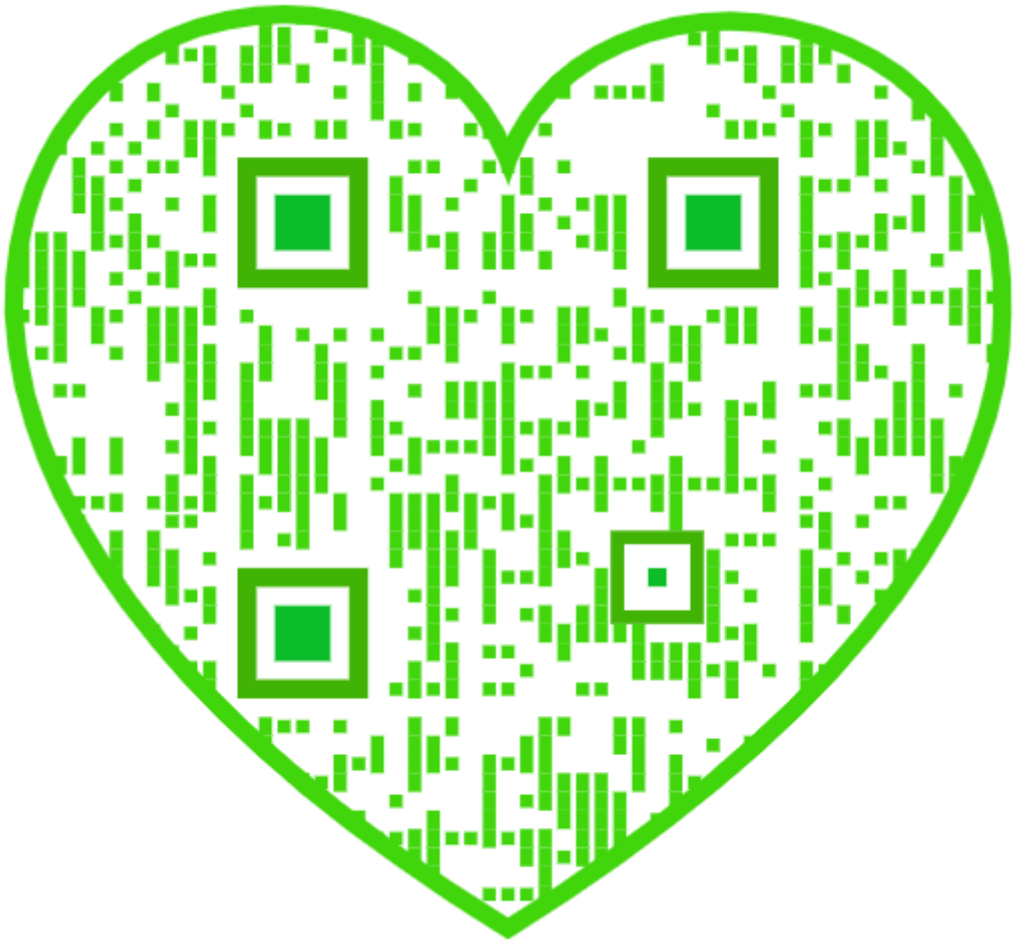

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HOME DRESSMAKING

A Sewing Room

HOME DRESSMAKING

A COMPLETE GUIDE TO

HOUSEHOLD SEWING

BY

ANNIE E. MYERS

Fully Illustrated with more than One Hundred Engravings

FEB 26 1892
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PREFACE.

In undertaking this work there has been a higher object than merely adding another to the long catalogue of books. My great ambition has been to help women who are trying to help themselves. As a young woman who wished to be as well dressed as my limited means allowed, I had to work out for myself the principles of planning, cutting and making my own gowns. Again, as a writer for newspapers and magazines, I had to study to formulate into words the knowledge I had gained by practical work. Many and many were the times I wished for some book to help in both my hand work and my writing. There was none in the market. To offer other women the help I vainly craved I present this book to the public.

ANNIE E. MYERS.

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HOME DRESSMAKING

A Complete Guide to Household Sewing

CHAPTER I

TOOLS FOR THE WORK

TRAINING FOR HAND-SEWING—THE SEWING-ROOM—TOOLS FOR CUTTING—THE SHEARS—TOOLS FOR SEWING—TOOLS FOR FITTING—TOOLS FOR PRESSING

TRAINING FOR HAND-SEWING

When a woman attempts to make a dress, we naturally conclude she knows how to sew. Let us hope she has practiced running up long seams, both by hand and machine, that she knows how to hem, blind-stitch, gather, fell, and, above all, to baste. Our grandmothers served their apprenticeships piecing patchwork together. Nothing could be a better schooling. There has been much said, and with good cause, against the waste of time and talent over patchwork. A woman, skillful and intelligent, spending days and weeks over a bedquilt, is not an ennobling thought. She might do something more important, do much that would

make her world wider and those around her more comfortable, it would seem. But, for a child or young girl, there is no better training for the hand, the eye and the contriving, accurate intelligence than to neatly join pretty pieces of cloth into symmetrical designs.

In later chapters will be found complete and clear explanations of plain sewing and the clever but inexperienced woman will find therein many assistants to the proper and effective use of the needle.

But just here we must start out with the idea that the dressmaker is capable of doing plain sewing.

We would pause here, however, to comment upon the value of hand-training for woman. A skillful use of the hand is always conducive to a well furnished and orderly mind. It calls into more perfect use the touch and the sight. It tends to make the useful also the beautiful. The prejudice against manual labor is slowly but surely disappearing. The little girl who is now being educated for any field of intellectual and administrative work, is not well equipped unless her hands have been trained to do dainty needlework and are skilled in other handicraft. This physical development along with the mental is according to nature's method of preserving a balance of power and a proper equilibrium between the brain and hands.

THE SEWING-ROOM

With the hands trained, the woman who would make dresses must furnish herself with the proper tools. To

begin with, she should have a sewing-room. If, in the economy of the house, there is no room she can devote exclusively to that purpose she must have one that is given up to that occupation for the time being. It is as absolutely necessary to have such a room to do good dressmaking as it is necessary to have a kitchen to cook in, a studio to paint in, a sanctum to write in. If it is at all possible, she should close herself up in it with her tools and fabrics and forbid interruption. To do anything well, one must give one's entire attention, one's whole mind, to it. This is true in dressmaking as in everything else. Another reason why one should have such a room is, that all materials and tools may be kept there together in their places and just where the hand may be put upon them the instant they are needed. And, when such a room is devoted to that purpose, pieces of fabric may be left undisturbed and ready for use. If they must be gathered up, they are often thrown away and are missing when they are wished for afterward.

This room may be furnished as simply as can be imagined, yet it must have two chairs, an ordinary cane-bottomed square chair of medium height and a low one. We would not recommend a rocking chair to sew in, but a low rattan chair without rockers is just the thing. A footstool is also a very convenient thing to have in a sewing-room. A woman who pins her work to her knee when she sews should have that

foot on a stool. This relieves the back of much bending and back-aches are less frequent.

TOOLS FOR CUTTING

For cutting ample provision should be made. The table upon which material is laid preparatory to cutting should be perfectly smooth and of sufficient dimensions to permit the largest patterns to be laid out entirely. For such pieces as a trained or kilted skirt this is often not practicable but the worker must then exercise her most careful ingenuity and judgment. The home dressmaker is often led into the most expensive mistakes by cutting out on the floor or bed. We can not be too urgent against such a proceeding.

Therefore in our sewing-room there must be a table at least four feet long and three feet wide for cutting out. The best table is the substantial ordinary one of wood, with a smooth, even surface and square corners. If this is not available, one of the folding tables of at least that size is reasonably convenient. They are certainly entirely satisfactory for cutting but a more substantial one is better for pressing, and there is no reason why the same table should not be used for both purposes.

When working at the table, either cutting, basting or pressing, one should sit, not stand. When sitting one can easily reach across three feet of space and two feet on either side. This saves much tiresome bend-

ing of the body and wearied feet and legs at the end of the season of sewing.

This table in the sewing-room will be used for all sorts of other purposes beside cutting out the original garment. But an ordinary lap-board should also be provided. It will often be used when cutting small pieces like collars and facings and when putting flounces or pleatings on the bottoms of skirts it will be found indispensable. Perhaps the most important tool in the sewing-room is a pair of shears. In dressmaking much depends in the beginning upon clean, evenly cut edges. In basting or stitching seams the eye is easily, although often unconsciously, influenced by the outlined edges and where they are rough or uneven the seam is wavering and inaccurate.

Clean cut and even edges also influence the stitcher to finish the seams in a neater manner. She will without thinking execute that part of the work with greater precision.

THE SHEARS

Long, slender and sharp blades should characterize the shears used. Never attempt a garment with dull, rough or rusty ones with a loose rivet, nor with dainty little embroidery scissors. Use shears of good metal not less than eight inches long with bent handles, with well sharpened ends and riveted just tight enough that no resistance will be noticeable when opening and closing them. Take care of them when they are not in use. Keep them from dampness and do not let

them fall as that will often impair the nicety of their adjusted blades.

TOOLS FOR SEWING

Every sewing room should have a machine that is light running and capable of sewing from the heaviest to the lightest fabrics. It should be kept well oiled and in order. It should also be kept perfectly clean. Do not let it become clogged up with dust or old oil. A little kerosene will clean all this away, when it in turn must be wiped off and the machine properly oiled with the best machine sperm oil. It is pleasant to have all the attachments invented with the machine, but for dressmaking one must have the hemmers, the tuckers and the gatherer. At the side of the machine provide a scrap bag in which can be stowed away useless pieces, and thus save the bother of picking them off the floor later. Two bags are not too many; one for absolutely useless pieces, the other for larger scraps that may be found useful later on.

There are many minor details of the sewing-room's furnishings which will gradually be provided and accumulated as the sewer prosecutes her work. But her sewing basket must be well stocked to commence. It should be a strong basket or box sufficiently large to meet all ordinary requirements. It must contain needles of all sizes and chosen from those of good quality. Those with egg-shaped eyes are the easiest to thread. They should have long taper points, as it is impossible to sew on stiff material with a conical-pointed

needle without pricking one's fingers at every stitch. In every case the needle must be large enough to draw the thread through the fabric without the least effort.

There must be pins in plenty, cotton thread and spool silk in both white and black with a good large spool of coarse basting cotton. There must be an emery bag, which should be home made, as those bought in merchandise stores are generally filled with anything rather than good filings. There should be a square of hard white soap. A linen seam is a difficult seam to sew by hand or machine. If you pass the soap over it before commencing, all the difficulty is instantly removed.

There must be in this basket a well fitted thimble. Two thimbles are even better, as it is very provoking to be forced to stop and hunt a thimble that has momentarily disappeared just when you most need it. They must exactly fit the finger. It is very uncomfortable to work with a thimble which turns on the finger; if the extra space is filled with paper or rag, it renders the thimble too heavy and the thread is liable to catch.

There must be a lead pencil and a good tape line and a pair of button-hole cutters with a gauge are a great convenience. Equally pleasant to have at hand are a sharp steel punch or chisel and a perforated bodkin for drawing a cord or tape through casings or hems.

This basket should be provided with a cover to keep its tools free from all but ordinary dust. A piece of silk as long as the basket around its top and about

six inches wide makes a good cover. Join its ends and sew one of its edges to the basket top. Then run a casing in the other edge of the silk and pass a drawing-string through it. Thus the cover may be opened and closed at pleasure.

A medium size leaded pincushion is extremely convenient for use in pinning the work. Pinning the cloth to the knee is very poor policy, on account of the fatiguing stoop it causes. When the leaded pincushion is at hand, the cloth is so easily attached, and a woman who has become accustomed to one will never be without it. They are easily made, the heavy piece of lead being securely hidden in the sawdust used to fill the cushion.

TOOLS FOR FITTING

There is an absolute necessity for a mirror in which the entire figure may be surveyed. Even in fitting a bodice or short wrap the general effect should be the thing considered. Their lengths can only be decided correctly in reference to the entire length of the figure. The best mirror is one that swings in a frame. Such a one in a dressing-case is very convenient, and there are less expensive ones called easel mirrors. If these are beyond the means at hand, place any ordinary mirror on the floor at an angle where a view of the entire figure can be obtained. The gown must harmonize with the wearer. In other words, you must adapt the materials to yourself, and this can only be done by seeing yourself as others see you.

The next best help one can have for this purpose is an adjustable wire form. The forms that may be adjusted to correspond with neck, waist and bust measure are few and expensive, if they are of any value at all, but there are skirt figures that may be bought for a couple of dollars—they are a capital investment. Draperies may be adjusted with the greatest ease when they are used.

TOOLS FOR PRESSING

Among the most important tools are a flatiron and some means of heating it. In this day of steam radiators there is often no such means at hand. There have been many inventions given an aggrieved and credulous public, such as attachments to gas jets, alcohol burners, etc., but the best thing is a little kerosene stove. There is no reason why it should be dangerous; nothing but the grossest carelessness makes it so, and it heats a flatiron in a few moments.

Remember there is everything in the proper pressing of the garment. This applies to the skirt seams, the hems, the bodice seams and facings and to the sleeves as well. A good investment is a couple of press boards, one for skirts and a smaller one for bodices and sleeves. Any carpenter will make them and the cost is but a trifle, while the convenience will more than repay an even greater expenditure. A skirt board should be about forty-four inches long, the length of an ordinary skirt and nine inches wide. The sleeve board should be five inches in width and twenty-seven inches long.

Give them each at least one thickness of flannel and add a cotton cover. With these and a couple of hot flat-irons and plenty of strength, the homemade dress may be made a very presentable affair.

CHAPTER II

DRESSMAKERS' FINDINGS

LININGS—FACINGS—WADDING AND CANVAS—FASTENINGS—WHALEBONES AND CASINGS—SHIELDS—YOKES

LININGS

Those who undertake to learn the trade of dressmaking find that silesia, braid and canvas represent the A B C's of the art. The novice will do well to try every pattern or idea in the smooth, firm but inexpensive silesia. It is the amateur dressmaker who frequently makes the mistake of plunging at once into all the perplexities of silks, velvets and furbelows. Such experiments are pretty sure to result disastrously. She is liable to waste a great deal of material and to expend so much time and patience in several thousand times too many stitches that she gives up trying to sew at all. How much better to begin with the anatomy of the dress. Master the fit in the linings, which is really essential to the successful fabrication, and then success awaits further along the line of experience and a garment is achieved of which the maker may well feel proud.

"But what kind of linings should we use?" do you ask?

In the first place, don't use old linings. Such a course is not economy at all. For with linings that have lost their firmness and body no waist can be made to fit, no skirt made to hang properly. The same may be said of whalebones, hooks and eyes, braids and sometimes of buttons, although the latter can again be used more frequently. Yet cloth buttons are usually worn shiny and metal ones are tarnished.

Have plentiful and good lining materials. All dress fabrics, except some cottons, require a foundation to protect them from strain; cloths and woolens stretch, laces and sheer woolens tear and silks cut and split without a good under foundation.

Silk, cambric and silesia are each in turn used. Each has its recommended qualities and each again is entirely unsuited to certain purposes. Silk linings are by all odds the most elegant and comfortable. To be sure they are a little expensive in the first outlay but they wear so well and are so light in weight, perfect in fit and generally elegant in appearance, they are favored by our leading and best modistes.

For dresses intended for general wear the soft fine French cambric can not be too highly recommended. Silesia is also an admirable lining material for almost any dress and for all its parts. For the waist and its sleeves it is unsurpassed, and for the skirts of dresses as well.

The purpose of a dress lining is twofold. It is necessary as a neat finish and as a foundation. Some ladies will tell you they use good, perhaps the best linings for the waist, not quite so good for the sleeves, and that anything will do for the skirt of a dress. These are mistaken economies. There is just as much strain and wear on the sleeves of a dress as upon the waist and the linings should be the same. The only difference which may be made is for the skirt, where a lighter and less strong material can be used, as there it is only the neat finish and protection, and really no strain upon it.

FACINGS

Beside the linings proper for skirts there are several accessories which must be provided, that must be classed with them. The facing for skirts comes first among them. There is quite a diversity of opinion as to which is preferable of some three or four which are all in general use.

Perhaps we are safe in saying a majority of professional dressmakers face their skirts first with cross-barred crinoline, afterward covering it with alpaca. This certainly makes a soft finish to the skirt but also one which is thick and clumsy and one which is extremely addicted to gathering and holding dust. Equally objectionable for the same reason is the use of canvas covered with alpaca. And there is yet another objection we may urge, and that is such facings do not

wear well and are very hard upon the shoes of the wearer.

Ladies who have their skirts finished in this manner find themselves in a very short time forced to trim off rags and tatters or look untidy with them hanging around their feet, and, if the dress is at all durable, the facing must be renewed at least twice during its existence. Very much better, for durability, cleanliness and soft finish is the cotton padding. When it is used, the work of facing a skirt is greatly simplified, it being easily put on as will appear in our extended directions for facing a skirt in a following chapter.

Every skirt must be finished with a braid or a velveteen band. Pleated braids are sometimes used when a little extra finish is required, but when an ordinary braid is used it should be one of the best and then it will not be a narrow one, but wide enough to cover all edges.

WADDING AND CANVAS

Findings for the waists of dresses are more complex. First is the lining proper, which as we have suggested before should be either silesia, cambric or silk. Whichever is used, let it be the color of the dress unless it be a black dress. Black lining should never be used for waist or sleeves and dark gray is better for black skirts too, still black may be sometimes employed for them. It is quite likely to soil the underwear. There are many good silesias woven black on one side and dark gray

on the other, which will be found useful for some purposes.

There are but few women—or men either—whose forms do not require some "building up". Many dressmakers place a layer of wadding between the lining and the dress fabric reaching from the shoulders to the top of the darts. This certainly gives a smoothness over the bust, that is desirable, still it greatly increases the warmth. One thickness of light quality of canvas accomplishes the same end and is cooler. The tops of the sleeves, from the shoulder to the elbow should be given the same treatment when the form is not plump and bones make unevennesses. When the form is inclined to be too large below the waist, one thickness of canvas placed between the lining and the dress fabric below the tops of the darts assists in keeping a basque or polonaise in shape.

FASTENINGS

When buttons are used, the button-holes are a serious question for the dressmaker and must be neatly worked with good twist, or the garment is not beautiful even when handsome fabrics are used. In Chapter IX. will be found full instructions concerning button-holes. When hooks and eyes are used for closing, the amateur dressmaker should ask for bent hooks, as those slightly bent near the point stay fastened. Otherwise it is necessaray to sew them on alternately, which makes them very inconvenient for closing. Small rings used instead of eyes on the outer part of dress waists

should be covered with silk in button-hole stitches. The very large hooks and eyes used as cloak and wrap fastenings are also excellent for keeping up a heavy skirt: four of the hooks being set on the waist just below the belt,—two on the seam joining the back and side-forms and one on each under-arm seam; the eyes are placed on the skirt band to correspond and the wearer hooks them before fastening the inside belt of her dress.

WHALEBONES AND CASINGS

The use of whalebones is an important item to consider. Most ladies require every seam stayed. If the seams were curved absolutely perfectly it would not be necessary, but this art is seldom encountered.

When stays are needed, use the best whalebones only. Nothing else wears so well nor gives the proper elasticity. Horn, tin, steel and rubber have all been used, and either rust, break or twist unpleasantly.

Galloon must be provided for casings in which to run the stays. Casings of lining material make clumsy seams.

Ribbon for binding the edges of the waist and sleeves seams finish the waist in the most acceptable manner. With loops to go in each armseye of the same by which to hang up the waist, a neat finish is given. However, this ribbon binding is repudiated by some ladies who delight in the snuggest fits. They insist the binding of edges draws the seams and demand rather they shall be loosely top sewed and pressed.

In any case a sufficient length of binding for an inside belt must be provided to attach at the back seams at the waist-line to take the strain off the front. It is usually fastened in front by medium sized hooks and eyes.

SHIELDS

Dress shields must be provided, large ones in the armseyes, and ladies who perspire profusely use small ones in the sleeves at the elbow curve.

Some ladies abominate cheap shields for dresses. They buy the best and take them out at intervals and wash them in clean soap suds. This is not a bad idea. It is also good practice to purchase cheaper ones and change then often. None are perfect and neatness requires they should be changed as soon as the slightest odor can be detected. In any case it is good policy to buy shields by the half dozen pair and so have them always at hand.

A RESUME

For a medium sized woman's ordinary costume, consisting of a walking length skirt and a basque with coat sleeves, the following findings will be found necessary: If silesia is used five and one-half yards for the skirt, one and one-half yards for the waist and one yard for the sleeves, or a total of eight yards. If ordinary silk is used ten yards will be found sufficient. For the skirt facing one yard of canvas, with one yard of alpaca, or one yard of padding alone, if the latter is preferred.

Add to these three long whalebones, one boltofbraid,

one bolt of ribbon to bind seams, one piece of galloon for whalebone casings, one card of hooks and eyes or one and one-half dozen of medium sized button, two spools of twist, one of sewing silk and one spool of basting cotton.

The findings required for jackets and outside wraps of all kinds will be fully treated in chapters devoted to such garments.

To conclude and at the same time be explicit we would say do not buy cheap findings. They do not pay. Do not use old linings or whalebones. It is false economy. Findings do not show in one sense of the word, but they tell every time in wear and general comfort.

YOKES

A word as to keeping the whole gown in shape and doing away with 'closet wrinkles." Buy a wooden or wire yoke such as tailors use for suspending coats, and after turning the dress wrong side out fasten the waistband and slip the whole over the yoke. It spreads the folds of the drapery, preventing them from being crushed into an unshapely mass, and keeps the foundation from stretching down at the seams. These yokes are inexpensive, and may be found at any dry-goods store.

CHAPTER III

HOW TO MAKE DRESS SKIRTS

THE MODERN GORED SKIRT—THE FOUNDATION SKIRT—SKIRT DRAPERIES—THE KILT SKIRT—THE TRAINED SKIRT—REEDS

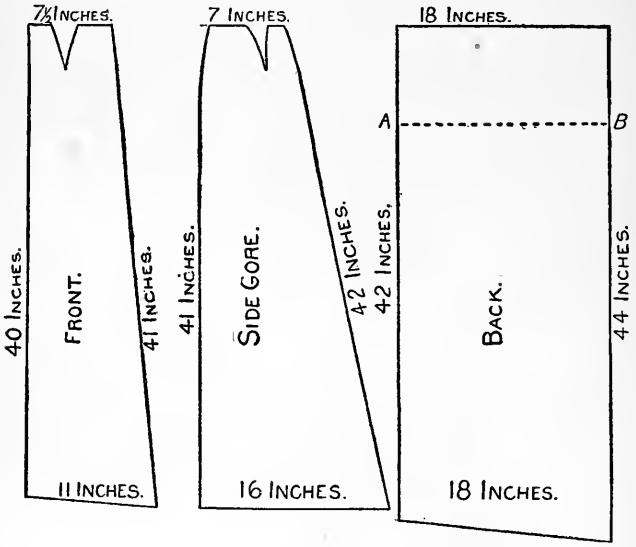
THE MODERN GORED SKIRT

The size and style of skirts vary with each edict of fashion. However, there are two general styles upon which the changes are rung, the short walking skirt and the trained skirt. Walking skirts may be divided into the round full skirt and the gored skirt; the former is a mere matter of straight seams, a hem, and a gathered top on a band, that anyone can make. But the shapely gored skirt is a different thing.

The modern gored skirt is the work of an artist. Some one has said "the making of one is like singing an old ballad. A novice may sing a grand operatic aria but it takes a genius to sing 'Comin' thro' the Rye,' and to make a gored skirt. Both are most simple in design but most difficult of construction."

There are three things which go to make a perfect skirt; first an accurate cut, second a neat finish and third a thorough pressing.

The walking skirt most used is rather narrow in its proportions. The only skirt less ample was the one which showed its back breadth gored at the top to fit as close as the present front and side-gores do.



THE FOUNDATION SKIRT

Every skirt should be made with a perfectly fitted foundation. It should be of easy walking length, properly gored and not too wide. It is usually cut with one front-gore, two side-gores and a straight back breadth. For a lady of medium size who will measure twenty-four inches around the waist the following are the correct measurements for each part. The front gore will be fifteen inches wide at the top with a dart two inches wide allowed for on each side of the mid-

dle of the front. It is forty inches in length in front but is sloped to forty-one inches in length at the sides and at the bottom is twenty-two inches wide. The side-gores are each forty-one inches in length at their front sides and forty-two where they are joined to their back breadth. They are seven inches wide at the top with two inches allowed for darts and are gracefully curved to sixteen inches in width at the bottom. The back is just one yard in width its entire length, which is forty-two at its sides sloping to forty-four inches in the middle. When quarter-inch-wide seams are taken, the back has all its fulness gathered into five inches, which is the correct proportion.

For home dressmakers it is much the best plan to use a good pattern for this skirt, as no rule given in figures can explain the graceful curves which each gore should show to give the best effect. A skirt that hangs ill is always dowdy looking. No matter how elaborately draped or trimmed, a badly shaped foundation skirt ruins all.

The materials used for the foundation skirt vary with the fabrics employed for drapery. We will for example suppose we require one for a dress of cashmere, serge, cloth or silk. In which case the skirt should be of lining silk the same color or a shade harmonizing with it. However, good silk linings (poor ones are an abomination) are expensive, and there are other materials which make admirable linings. By some sateen and silesia are preferred and the latter cannot be

too highly recommended except in the matter of weight. It is always heavier than any other skirt lining, Yet it is not too weighty. French cambric is also an excellent material for skirts.

Whatever the material chosen, cut the front and back breadths on a lengthwise fold of the goods and the side-gores with their front edges on straight edges of it,

The seams of this foundation skirt are of course sewed up separately from the outside or draped portions. They may be sewed so that the smooth sides of the seams are on the underside of the skirt and their rough edges next the draperies. The facings in that case should all be cut to fit the skirt after its seams are closed.

For heavy skirts it is better to slash the front-gore for four inches at least on its lower edge to give greater freedom in walking. This is a great saving to shoes, whose leather over the instep is otherwise often worn through while the other parts are intact. A tight braid is very wearing in that respect.

The foundation of most skirts is faced on the upper side under the draperies, four inches with material of the drapery. This facing is laid on each portion of the skirt with its upper edge turned under and stitched down on the lining, before the skirt seams are sewed. Begin to sew each seam (and there will be four in all) at the top, allowing all unevenness to fall at the bottom. Be careful not to stretch any bias edges. If you are an entire novice it is the best plan to both pin and baste the seams before stitching them. It will often save hours

of worry and ripping. When the seams are stitched, press each one down flat, turning them always toward the back, this method is better than laying the seams open. In either case the edges should be overcast or top-sewed, and thoroughly pressed, with a warm iron.

Then lay the skirt folded down the middle at the front and back portions so that the corresponding seams are together, on a table. Let them be even at the top, and then pare off any unevenness at the bottom.

The matter of inside facing is a very important one and also one upon which there is almost as much diversity of opinion as there are dressmakers. However, when we resolve the question down to what is really required, it is a simple thing to decide how to face your walking skirts. A facing is required to neatly finish the bottom of a skirt, and a facing is required to obviate any unpleasant clinging about the limbs when walking. What will best cover both requirements is what we want.

Some dressmakers contend that this is, first a five-inch piece of crinoline or canvas and then a piece of alpaca. Another will demand a hem lined for twelve inches with horse hair cloth, still another demands canvas or buckram in like width. In most things the simplest way is the best way, and we believe it is especially true in putting on a skirt facing.

Much practice and experience convince us that skirt padding used alone is the best thing and it certainly is the cheapest. In some localities this material is

called by other names. But it is a moderate weight fabric glazed on one side and like canton flannel on the other. It possesses sufficient stiffness but at the same time it is pliable and does not render even the lightest skirt ungraceful. It is also a fabric which sheds the dust, and when it is required may be wiped off with a damp cloth. Again, its durability is a great recommendation: it will last as long as any skirt.

The neatest manner of putting on a facing is, after the lower edge of the skirt has been properly pared, to cut the facing eight inches deep and to fit it exactly. Then seam the skirt and facing's lower edges together on the inside and turn. The upper edge of the facing should be cut in fine notches and just below them stitch it down on the skirt lining. Then finish the smooth edge with the customary braid.

Always use the best braid, it receives the hardest usage of any portion of the skirt. It should be dipped in water and allowed to thoroughly dry before it is stitched on the skirt. Otherwise, even the "warranted not to shrink" braid will draw up on the skirt foundation.

The above directions are ample for finishing the bottom of a skirt when you have it cut over a perfect pattern and the padding is used. When a skirt design is used that has not the proper spring given its gores, other resources must be called upon. Every woman knows how disagreeable it is to walk, when at every step the foot is pulled back by the skirt. This is obviated by

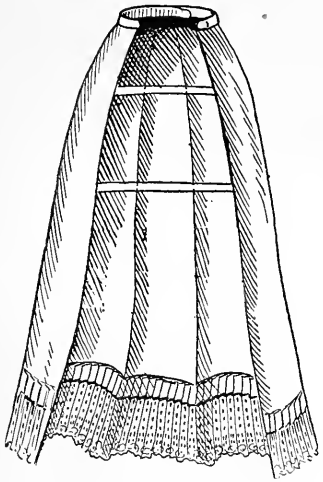
twice slashing for four inches the foot of the skirt's front-gore and covering the slashes with pleating.

Some dainty imported dresses for wear in the house are not bound with braid, but are simply faced with silk. Attached to this facing inside the skirt is a pinked frill of silk instead of the lace balayeuse sometimes formerly employed.

To protect the extreme lower edges of skirts which are of extra length, many expedients are resorted to. At the shops many new "protectors" are found and at once recall those used for a similar purpose some years ago. The new ones, of course, have the advantage of all the improvements of progression. Several kinds are of buckram, which is widely bound with rubber cloth and either pleated to a binding which curves the protector to the shape of the train, or is sewed to a yoke-like piece shaped like the bottom of the skirt at the back. These protectors extend across the sweep of the skirt only. Others, however, are in the nature of a facing. The facing material is a strip of black silesia or serge, and is long enough to pass completely round the skirt foundation. For a sufficient distance to extend around the sweep at the back this facing is again faced with a stirp of rubber cloth securely stitched on, and as this comes next the surface on which one is walking, it prevents the edges of the skirt and its foundation becoming worn, soiled or damp.

A braid is also supplied which has a rubber strip stitched to it for a sufficient portion of its length to

protect the sweep of the skirt; and folded rubber strips, which look like pipings, are made to extend entirely round the skirt and are very satisfactory in the capacity of protector. Most of these protectors may be found in gray, brown and black.



INSIDE OF FINISHED SKIRT

When the lower edge of the foundation skirt is completed, it should also be finished at the top before its draperies are adjusted. A placket-opening must be provided either at the back or at one side. This is done by making an opening either in a seam or by cutting the material the depth of ten inches from the top. Face the upper or overlapping side with a two-inch-wide strip of the material of the draperies. Then sew in a seam to the opposite side a double flap of the same material and let it extend under the faced side, tacking it fast at its lower end to the opposite facing.

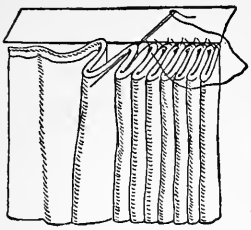
A pocket should then be put in along the second right-side seam. It may be made of either silk or silesia and must be faced with the material of the dress each side of its opening.

When these preliminaries are completed the entire skirt must be most thoroughly pressed on the long skirt board with a hot iron.

The adjustment of the foundation skirt, about the hips of a small woman is comparatively a simple matter. The darts in the front and in the side-gores are stitched and the fulness at the back is held in gathers.

The band of the required size may be added in one of two ways. First, the edge of the band may be basted on the under or wrong side of the skirt, tacking the middle of the band to the middle of the front and the tops of the seams on either side at corresponding distances on the band. Then try on the skirt, and satisfy yourself that it hangs perfectly even and easy. The remainder of the work will be done on the machine, which is difficult to rip, consequently all changes should be made now. When satisfied, stitch the band and the upper edge of the skirt together. Then turn over the band with the seam inside and stitch it down on the skirt. This process does away with all hand sewing and is a very neat finish.

The second manner of finishing the top of the skirt with a band, is to first make the band of the required size. (A piece of belting may be used.) Then turn under the edge of the skirt a quarter of an inch, securing it with a running stitch. Then tack the middle of the front and the seams to the band in their respective positions and lay the fulness of the back in pleats or gathers. After which fell the band to the skirt edge by hand with a strong thread.



Sewing Skirt Gathers

To sew the gathered portion to the belt, see illustration. The portions *sewed* to the belt, with a close over-casting stitch, are the stitches of the gathering themselves, the intervals between them supplying the deep pleats which are secured in place by a row of strong stitches about one-half inch below the line of gathering. When there is a great deal of material to gather into a small compass, the gathering stitch has to be discarded, the intervals between the stitches being too wide to sew across. Then the material is evenly pleated up and sewed as pleated to the belt, shown in the uncompleted portion. The advantage of this gathering over real pleats is that the gathered pleats are *upright*, and the material below hangs freely, while pleats are sewed flatly into the belt and confine the material more.

For stouter women a skirt band mars the fit of the bodice worn over it, and it is a good practice to face the entire top of the skirt, gathering the fulness of the back on tapes and so use no band at all.

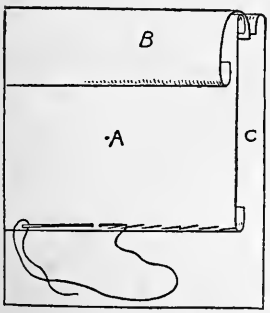
SKIRT DRAPERIES

Before the draperies are added, the best skirts are given a pleating of the dress material. This pleating should be five or six inches wide and should be stitched fast to the upper side of the foundation skirt.

The draperies of skirts are so varied and often so complex, according as fashion dictates, only generalities can be considered in this work.

It requires great skill to cut skirt draperies without a pattern. Only experienced dressmakers should attempt it. To do so generally results in much worry and a waste of material. When it is attempted, the draperies should be first cut in soft paper or some cheap cloth, and this used as a guide in cutting the more expensive dress fabric.

When the draperies are cut, stitch all the breadths together and press the seams. Then turn up the lower edge in a medium sized hem. For bordered materials, silk and cotton fabrics, it is best to secure this hem with a fine blind stitching, but cloths and suitings may often be enhanced by machine stitching the hem. Unless the material is heavy and firm in quality it is best to stiffen this hem with crinoline before stitching.



A FALSE HEM

The edge of draperies are often best finished by a false hem of the foundation material, (C) about six inches wide, (B) after having overcast an interlining muslin (A) to the lower edge of the skirt. The false hem being finished as illustrated, place braid at the lower edge, not in the ordinary binding style, doubled in half and conceal-

ing the whole edge, but sewed *inside* the skirt and left quite flat.

For cloths and other heavy woolens the tailor hem makes the neatest finish.

The stitches of the tailor hem are invisible from the right side. Thin paste is employed to make the halves of the hem adhere together, and to facilitate flattening in with the iron. Three inches from the edge tack a straight line which is to be the edge of the skirt. Have the paste and a hot iron at hand. Apply the paste inside with a brush, not too thickly, where the hem is to bend over, on the three inches below the tacking. As you paste, turn over the hem at the tacking, and iron it flat and smooth. Tack down the hem for greater safety, and then hem it invisibly, passing the needle only half through the cloth, so that no vestige of the stitch appears on the right side. Now remove the tacking and iron a second time. Your hem in spite of the thickness of the cloth, should be perfectly flat, and beautifully smooth and even. Sew with silk of the cloth color, not cotton. The silk must be strong and of excellent quality, as the constant damping necessary in tailoring injures the color of cheap silk, which is also not strong enough to hem and stitch thick cloth.

When a skirt or tunic is edged with one or more rows of stitching, the tailor hem is not necessary, although the pasting and ironing are advisable before the hem is put under the machine to be stitched.

When this hem has been carefully pressed, turn

under half an inch at the top of the draperies and fell them into place on the foundation skirt, at the waist. Cover this edge with a flat galloon or braid.

Now comes into use the skirt stand. It is as necessary as the sewing machine; it is a comfort and a convenience; it facilitates the work and much better results can be produced by arranging the draperies and sewing them into place while the foundation skirt is on the stand. Draping is too changeable in style to be treated at length here. It is ornamental and must be an expression of the existing fashion and the taste of the wearer.

To finish the skirt, along the belt, tack on two braid loops by which to hang up the skirt. Use two hooks and eyes to close the waistband and add two large hooks to correspond with two large eyes placed on the bodice at the waist-line to join the two.

THE KILT SKIRT

The kilt skirt is but a variety of the draped skirt. It is made with a foundation as is the gored skirt. The same proportions prevail as are mentioned for it. The kilted or pleated portion, is not difficult to adjust if two simple rules are strictly followed. These rules are first, the outer edge of each pleat must be folded its entire length along the straight thread of the cloth; second, each pleat must be laid to hang in a straight line from the waist to the bottom of the skirt.

At first glance many women would declare this to be impossible but it is not. The easiest way to accomplish these results is to make the foundation skirt as

directed in the preceeding pages. Finish it complete with an upper facing of the dress material and the usual under-facing, braid and waistband. Then put it on the skirt stand. Prepare the straight breadths to be kilted by sewing and pressing the seams, joining the breadths and finishing the lower edge with a hem, machine or blind stitched. Enough breadths must be provided to make the portion to be pleated three times as wide as the bottom of the foundation skirt. Then divide the breadths at the hem into spaces of about five inches and crease the goods the length of the skirt each five inches apart. This crease will be the outside fold of the pleat. These creases may be basted with a thread their entire length.

Pin all the pleats into position round the bottom of the foundation skirt and draw the creased edge of each up to the waist-line, so it is in straight line and the extra width will arrange itself into an easy graceful pleat underneath. When this has been done all around the skirt baste the pleats securely and remove the kilted drapery. Press it on the under side. Then take tape of medium width and tack one length to the under crease of the pleats about nine inches below the waist-line and another about eighteen inches above the bottom. The pressing and tapes will hold the pleats in position permanently. When it has been done, again put it on the skirt stand over the foundation skirt and fell it on to the latter, at the waist-line.

If any ornamentation of stitching, braid or embroid-

ery is given the skirt, it must be done before the pleats are laid.

For some kilt skirts the foundation skirt is omitted but they can not be made to wear satisfactorily or to look so well even in the beginning. An ordinary skirt braid tacked on flat to the under-side of the pleated portion, so that its edge extends only just below the hem will protect the edge of that hem.

TRAINED SKIRTS

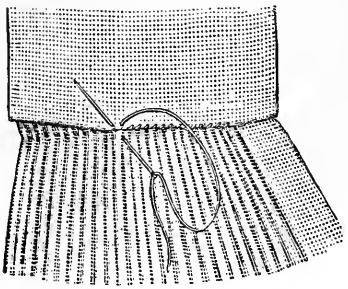
A pattern must be provided when a trained skirt is to be made and when it has been cut, the making is an art in itself. It must be lined with a material to correspond with the fabric employed for the trained skirt. That is with silk of a contrasting or harmonizing color. Nothing but the neatest finish of the under-side of a trained skirt will be satisfactory, as it is liable to become visible at any moment.

For trains made of heavy silk or woolen materials, no extra stiffening is required, but for soft silks, soft crinoline may be used as an interlining to give it the requisite body. However, it should be used with the greatest discrimination, as the soft train is in the best taste and an undesirable stringiness is all we wish to avoid.

Tapes must be adjusted on the under-side to draw the front and sides back into their proper places, as well as to hold the fulness of the back together. Our illustation on page 36 shows this finish.

THE BALAYEUSE

The *balayeuse* is a flounce sewed under the edge of the skirt, instead of above it. It can be sewed to the skirt itself, or to a band which is then sewed to the skirt.



TO MAKE THE BALAYEUSE

A little time ago the white *balayeuse* was universally worn indoors, but of late this has been superseded by the flounce of taffeta or any soft silk, cut on the straight or the cross, and pleated or gathered on to the hem. Dressmakers should learn how to set a *balayeuse* well, as it is never entirely put aside, and has lengthened periods of great popularity.

REEDS

Extenders, or bustles come and go at Fashion's pleasure. There are ladies, however, who are very flat in the back below the waist-line and it is an improvement for them to always use one reed or steel in the skirt about ten inches below the waist-line. A casing must then be run as indicated by A, B, (See illustration page 30,) through which the reed is passed. At its ends on either side a tape must be fastened and when tied the reed is distended and the back drawn together. Trained skirts seldom require this reed.

There are a few most important points it seems well

to recall more briefly, in order to fix them more firmly in the mind.

1st, that you should pin or tack together the breadths of the skirt, at the top, before you begin, that you may not chance to put in more gores on one side than the other (if there are gores), or find that the back-breadth comes to one side.

2d, that you should, while thus arranging the breadths, look very carefully that no one is turned wrong side out, if there are two sides; or, if figured, with the pattern upside down.

3d, that, as the uppermost edge takes up the most, as your work lies over your finger, and as the cut edge stretches more than the selvage, you should, pin from top to bottom, before you begin to join them, the breadth on which you are employed. This is the only sure way of avoiding puckering.

4th, that you should, as often as possible, begin your run at the top, that, if there is any left over, it may go off at the bottom, where it is of the least consequence. You can do this in every case but when you have to join a cut edge and a selvage, and then you must begin at the bottom, in order to have the selvage uppermost.

5th, that you must remember that gored skirts hang lower at the bottom of the gores than either before or behind, and that the first turning in of the hem should be, therefore, laid rather deeper at the sides of the skirt.

6th, that you should make your fastenings so good that the dress may wear out before they give way. This is particularly important with regard to the pocket-holes and the placket opening, which should be well secured by stitching, or a bar at the turn. It is very trying to a lady to find her skirt slit down behind, the first time she slips her gown over her head, or her pocket-hole give way before she has put her hand into it half a dozen times.

CHAPTER IV

HOW TO MAKE A BASQUE

AN ORDINARY BASQUE—THE PATTERN—FIRST STEP IN MAKING—BASTING THE LINING—FITTING THE LINING—FITTING THE BASQUE— CUTTING OUT STRIPES AND PLAIDS—STITCHING SEAMS—FINISHING SEAMS—PRESSING SEAMS—FINISHING CLOSING EDGES.

AN ORDINARY BASQUE

The best advice to be offered a beginner in dressmaking is to practice on round waists. They are not so difficult to fit. The proper adjustment of darts and seams extending only to the waist-line, is not perplexing. The proper cutting and fitting of its collar and sleeves need not drive her to desperation. However, in this instance time and space will not be devoted to them alone as the hints on basques properly include round waists.

THE PATTERN

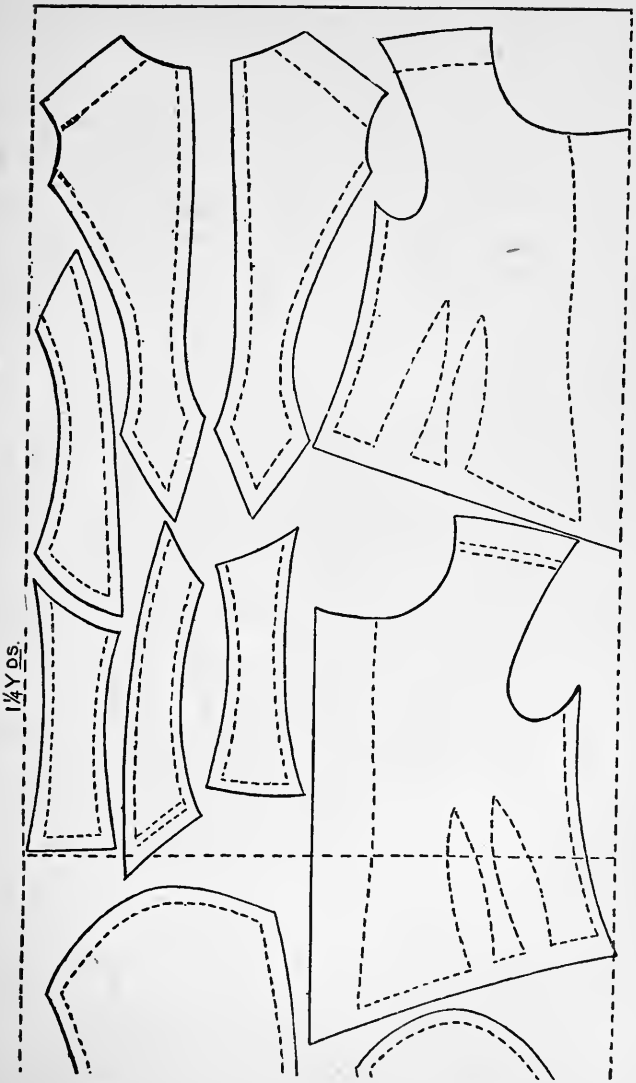
Few ladies have the time or inclination to learn a good system of dress cutting, consequently they must depend usually upon patterns of greater or less excel-

ence. A very good pattern may be secured by going to a first-class dressmaker and having a basque cut, insisting upon a perfect fit. This may cost $5, but the pattern you may cut from it will cost only a little care.

Again there are plenty of teachers of systems who will cut and fit a lining which will ever after serve as a pattern. However, there are many sewers who can not afford to pursue this course and for them there are the tissue paper patterns. These are cut to fit perfect forms and but few women possess them. The same difficulty appears when marked waist linings are used. These linings may be purchased by the yard, on which is traced the entire waist and it can soon be cut out and basted together and alterations made in it. If the latter are numerous, when a perfect fit has been obtained, cut a pattern from it for future use and cut a new lining.

THE FIRST STEP IN MAKING

The first step in making a basque is to lay out the lining smooth on the table. On this lay the pattern. An economical cutter will lay out the entire pattern before cutting one piece. In laying on the pattern the grain of the cloth must be carefully considered. The perfect fit of the basque, sleeve, or collar depends greatly upon the weave being just as indicated by the pattern. Never attempt to economize by twisting the pattern into spaces to fit the piece of lining.



HOW TO LAY ON A BASQUE PATTERN

The preceding illustration gives the best manner of laying a basque pattern on the cloth, forty inches wide. Pin each piece securely in position as soon as they are all arranged. Then with the sharp shears cut them out with perfectly smooth edges. Mark with a pencil any perforations or notches in the pattern.

When this lining has been cut out, the next step is to carefully baste the pieces together, as the material of the dress proper should not be cut until the lining has been carefully and perfectly fitted.

BASTING THE LINING

Basting is the foundation of good dressmaking. Its importance can not be too highly appreciated. Probably only one dressmaker in ten can baste a basque properly. The first rule is, do not be afraid of stitches. Run a basting thread along the waist-line of each piece, first. In joining the different parts of the basque—of which there are generally eight—always begin to baste at the waist-line. This will prevent the the basque from being lop-sided. First join the sidebody to the back. Begin at the waist-line and sew down and again sew from the waist up. Be very careful in handling the sidebody not to stretch its edges. Join the under-arm gore to the front by beginning again at the waist-line and basting first down and then up. Join the sidebody and under-arm gore, proceeding in the same manner.

The curves of the darts in the front of a basque in

themselves show the artist, therefore, when you have a pattern you will use at all, adhere closely to the lines indicating the darts. If it is necessary to make alterations to secure a perfect fit make them in some seam, *never change the darts.* The darts should be joined at the waist-line and basted down and then up as are the seams.

Join the backs together in the same manner and then close the shoulder seams. Fasten all basting threads tight enough to stand fitting. Before fitting if the lining does not seem entirely firm run a basting thread along the edges of the neck and armseyes.

FITTING THE LINING

Now you are ready for the fitting. Much depends upon the manner of underclothes worn. Some women wear such shocking underwear, misfitted corsets and so many knots and bunches of gathers, no one could make the modern dress fit over them. Well fitted corsets, a smooth vest or corset-cover will greatly assist in a perfect fit.

Put on the basted basque with the edges of the seams outside, pinning the fronts *together*, not over each other. The novice in fitting must not grow wearied easily. She will probably have to put on and take off the garment eight or ten times.

There are several sacred seams of a basque in which alterations should never be made. First the darts should never be touched and second the seams joining

the sidebodies to the back. These in a good pattern are given perfect curves and to change them a hair's breadth is fatal to the gracefulness of the basque. Some dressmakers hold the same regarding the middle-back seam. Unless the form to be fitted is unusually abnormal, all alterations can be made in the under-arm and shoulder seams. The curve of the fronts may also be made to conform to the figure's outlines.

When the basque is pinned on, if there are wrinkles, work them out into the shoulder and under-arm seams if possible. If the back wrinkles between the shoulders, it is too long. Loosen the shoulder seams and take up the length there. If it wrinkles at the waist loosen part of the under-arm seam and let them escape there. Wrinkles also come from an insufficiency of notches. Have plenty along the sides of the seams at the waist-line and cut them as deep as possible without cutting the threads of the stitching.

When the figure fitted is slightly stooped or round shouldered, which often occurs, the curves at the top of the back pieces must be omitted and the neck there be cut straight across to prevent the collar drawing out from the neck. In such case the curve of the fronts around the arm must be altered to allow a freedom for the arm.

In fitting the lining allow it to be at least one-half inch too long at the waist-line. This may be laid in a pleat while it alone is being fitted but must be arranged in fine gathers along the seams when the lin-

ing is laid on the dress fabric, as is shown by fine lines in the space between T and B, shown in the illustration on page 54.

Alterations should be made with the utmost care. Very often the shape and style are ruined in making them. Remember that in taking in a seam, an-eighth of an inch is frequently sufficient whereas if a half inch is made new troubles are produced. Patience must be used to strike that happy medium of correction that lies between perfectness and utter ruin.

FITTING THE BASQUE

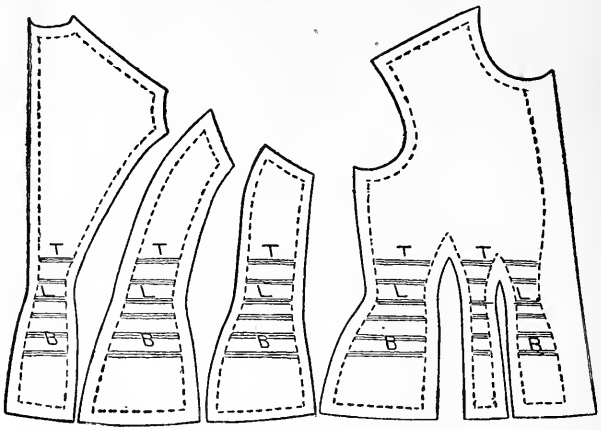
When the lining has been fitted, trim off even all edges of one-half of it, before taking out the bastings. Then rip the entire basque apart and cut the second half to exactly correspond with the first or trimmed half. It is exceedingly risky to fit and trim either side independently of the other.

There are very few forms but require some padding into perfect shape. Perhaps it is only a little over the bust, perhaps a hollowness under the arms or over the collar bones must be filled in. Wherever it is required to give a smooth surface, baste cotton-batting into place on the lining, with its edges uneven, before the lining is laid on the outside dress material.

Afterward lay each piece of the lining on the outside with the cotton-batting between. It will be found economical to lay all the lining pieces on before basting or cutting any one portion. In laying the lining on the outside material attention must be given to the

grain of the cloth. The threads of the lengthwise weave of one should correspond exactly with those of the other. If this is not done the bodice is likely to twist to one side or the other.

When this has been done, run a thread basting them together at the waist, the line marked L. in the illustration. Then run a line of basting from the top of each front dart straight to the lower edge of the basque, holding in the extra length of the lining in fine gathers.



SHOWING GATHERS IN LINING

There are tricks in basting the lining and dress fabric together peculiar to different workers, all agree, however, in basting tailor-fashion on the table, because it is the simplest. Stitch the dress goods well and baste through the dotted lines, keeping the lining easy all over but not full any place except between the lines T and B. This easy allowance provides for the strain in wearing.

To baste the front, run first the basting line down the middle of the darts, then along the lines T and B. From the line B to the bottom of the basque, pin the lining straight but do not stretch it. In basting the remainder of the fronts follow the dotted lines to the hair's width, making the stitch short on the dress fabric and long on the lining. Be careful in taking up the fulness between the lines T and B not to pleat it down. It must be equally divided and taken up more as gathers or shirring than as pleats. It is usual to have a little more of this fulness above the line L than below it. The space between T and B should be about three inches.

The same rules should prevail for the other portions. The material for the sidebodies should not be stretched as it is partially bias and if pulled, will wrinkle when made up.

When all the lining pieces have been basted onto the outside, carefully cut them out of the cloth with even edges.

That done, baste, using No. 60 cotton. Baste close and baste on the table—never in your lap. Many women, and among that number are those who profess to understand the business, baste over their fingers. The result is ruinous, for that makes the upper piece shorter than the under and the garment becomes lopsided. To repeat former advice, don't sew anything over your finger.

In joining the six gores of the basque together, remember to begin all the basting at the waist-line and sew

down to the bottom, and then return to the waist-line and baste to the top. This will prevent the garment from being lop-sided. In a basque properly made the basting of all seams will run just inside or just outside the line of stitching. This avoids the possibility of catching the basting thread in the stitching and of breaking the thread used in stitching when the bastings are drawn out. Start with the front-gore, pin the darts together at the waist-line and baste down to the bottom; then, beginning at the top, baste down to the waist-line.

Join the under-arm to the front by pinning the waist-lines together; begin at this place and baste in the basting threads, sewing down first. Then commence again at the waist-line and sew up, stretching the under-arm a trifle at the waist.

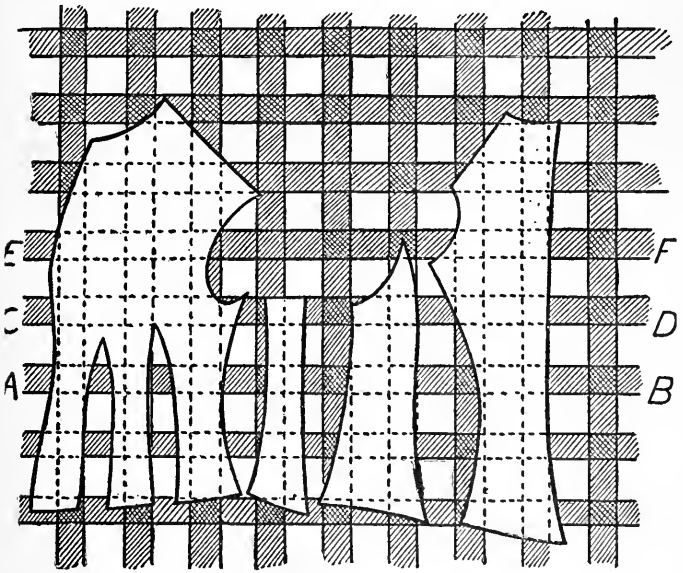
Join the sidebody to the back, beginning at the waist-line, sewing down, and again from the waist up. Be very careful in handling these gores not to stretch the edges.

Next join the sidebody and under-arm by pinning the waist-lines together, keeping the edges even and basting the traced line, sewing down and then from the waist up. Fasten the basting stitches strong enough to hold for a fitting.

Try the basque on and if no alteration is necessary and there should be none if the lining is properly fitted, you are ready to stitch the seams.

CUTTING OUT PLAIDS AND STRIPES

When cutting a bodice from striped or plaid material it requires a great nicety of adjustment to get the different parts to fit neatly and properly together. There are several rules which must be followed exactly or the bodice will be absolutely unpresentable. First the stripes or plaids must exactly correspond on either side of the middle-back seam and on either side of the front closing.



TO CUT PLAID GOODS

They may be cut on the bias of the goods or in the usual straight up and down manner, but where they come together their lines must exactly match. To do this only requires care and attention. The lining must

be exactly fitted and the seams distinctly marked upon it. Then lay each piece of lining upon the fabric and see that the lines of one piece of the back exactly correspond with the lines of the opposite piece, when they are laid with their right sides upon each other.

Our illustration indicates as nearly as we can the manner of laying one-half the lining pieces on a plaid material. The other half must correspond.

In the fitting the lining the exact waist-line should be indicated by a creased line in each portion. In laying the portions on the cloth one line of the plaid is followed by this crease. In this instance it is the white line just below A B.

First lay the back lining on the fabric with its waist line just below A B. Baste it in place all around. Then lay the sidebody with its creased line just below A B also, taking care that the top of the armseye corresponds with the part of the back's armseye, which reaches lines E F.

Perhaps at first the curves of the back and side-back will not exactly correspond but the fabric may be turned and even slightly twisted on to the lining until they fit together exactly. When this has been carefully adjusted, the under-arm piece of the lining is laid on the fabric with its creased waist-line also just below line A B. The line C D must also come in the same position for it as that line does for the sidebody.

Place the front on the fabric so the cross stripes

correspond with those of the under-arm piece at the waist and armseye lines. The stripe down the front must also be taken into consideration.

It looks best of course, to have this stripe curve parallel with the front closing line but with full busts this is impossible. However, for ladies of moderate development the stripe may be curved sufficiently without injuring the fit of the bodice.

By following these directions the plaid will match exactly excepting at the darts, under-arm and shoulder seams.

In cutting a bodice from striped material the work is less difficult. Still great care must be taken to have the lines match in the middle-back seam and the sidebodies fit into the curved back seam with the stripes hitting exactly. The stripes down the front closing should be curved as suggested above, in every possible instance. If the lining is properly fitted the twisting effect will all disappear in the dart seams. It is best where it is possible, to have a stripe to run down between the darts. It looks better than if only one side of the stripe is shown. By keeping the darts nearly the same size, the bias effect often seen in the second dart back will be overcome.

STITCHING SEAMS

The seams of the basque must be stitched in absolutely straight lines; wavering, irregular machine work will ruin the otherwise perfect fit. In stitching the curved seams joining the side-back and back portions,

always have the back underneath and the side-back next the "presser-foot," and it is well to hold the piece well up at each end of the "presser-foot," otherwise the side-back is likely to pucker in the sewing. When stitching the shoulder seams, have the front above and the back beneath as, if there is any difference, the front should be stretched on to the back.

Leave the shoulder and under-arm seams until the last to be stitched. The front closing should be finished before. The garment may require a slight loosening or tightening at these seams before the collar and sleeves are added; it is much easier to make such changes before they are machine sewed. Beside such alterations leave marks which can not always be removed, especially from silken fabrics.

FINISHING SEAMS

Finishing the seams of a basque is a matter of time and taste. Although the modern dressmaker is good enough to embellish them with bright ribbons, the busy woman will find that turning in and running the edges will make quite as neat a seam, wear just as well, take less time and answer every purpose. If the material used is cloth, silk or any other fabric that will not ravel, the edges can be notched or pinked, a finish popular with tailors. In thin or wash fabrics the French fell is used for most seams. This finish is made by placing the wrong sides of the parts together and stitching them in a narrow seam. Then when the edges have been pared off even, turn the parts at the

seam, so that the right sides are together and make another seam. This leaves all the raw edges turned in and firmly sewed.

Another way of finishing such fabrics is to make the ordinary quarter-inch seam, but at the same time sew in a narrow bias binding-strip of the goods. When the seam is made, pare it down closely, turn the binding strip over it, and also turn under the loose edge of the strip and fell it down along the seaming. In garments made of partly embroidered fabrics this binding process is used along the seamed embroidered edges, even where a French fell is made along the plain edges; because it is almost impossible to make a successful French fell along an embroidered edge.

PRESSING SEAMS

After the basque is stitched and the seams finished, it must be pressed, not a little, nor in spots, nor with a cold iron, but all over, with strength and with irons as hot as can be used without burning. Tailors are adepts in the use of the goose, the needle and the shears and should be regarded as the home dressmaker's models. If you follow their example, you will take a press cloth of clean muslin, dampen it, (if the dress fabric is woolen) will lay it along each seam in turn and press until the cloth is perfectly dry. Afterward press the bare seam, running the iron under the edge to prevent outlines on the outside.

The shoulder and dart seams are also treated in this

manner, the greatest care being taken to retain their desirable curves. When all is done the basque should be tried on and should fit without a wrinkle, absolutely smooth. The bones which are added later are used only to make permanent that smoothness.

FINISHING CLOSING EDGES

The closing edges of a basque are finished either for buttons or hooks and eyes or for lacing. In each instance a special finish must be used.

When the closing of the edges is to be effected by buttons, the left side must have its curved edge finished by a deep facing. This should be a quarter-inch wider than the size of the button-holes, and it should not be cut bias but show the same grain of cloth as the basque edge. The facing should be turned and basted over evenly and hemmed down on the wrong side. The right closing edge should be cut an inch wider so as to extend under the button-holes when the basque is closed. A tape stay should be stitched on the under side along the line for the buttons.

When hooks and eyes are employed for closing, both edges should be finished as described above for the left side, only the hooks and eyes should be sewed on so as to just touch the outer edges and a neat facing then sewed on over them, to finish.

Thousands of nicely drafted basques are spoiled because the fronts are uneven. They will measure the same, but the hooks and eyes not being opposite, the

collar is made crooked, the dress gaps and the whole waist is unbalanced. It is not an exaggeration to say that not one woman in fifty can button a dress properly and not one in twenty can sew hooks and eyes directly opposite each other. There is no trick about it, it is simply a matter of correct measurement. Use a piece of chalk or a colored pencil and mark off each side at regular intervals with an inch measure. If the waist is pinned down so that it will not slip, the spacing cannot be inaccurate. These are some of the little points in the finishing of a dress that are so perplexing and on which so much of the style depends. An extra facing of the cloth of the basque must be added. It is attached to the right side and should be wide enough to extend well under the line of closing.

When a cord lacing is used the edges are finished as for hooks and eyes, except that eyelets are worked instead. The same care must be taken to have the eyelets even and opposite. The extra facing should be attached on the right side and extend under the lacing.

CHAPTER V

HOW TO MAKE A BASQUE

(Continued)

BONING A BASQUE—SCALE FOR PLACING THE BONES—FINISHING EDGES—TO FINISH A TAILOR GARMENT—LEAD WEIGHTS

BONING A BASQUE

The boning of a bodice is a particular matter and a tedious one as well. Few dresses are properly boned. Some good rules followed, remedy all mistakes usually made, and when the work is properly done the bones or stays add a great deal to the beauty of any bodice.

They are generally added before the collar and always before the sleeves are attached. A bodice is likely to be twisted and handled a good deal in inserting the stays and that is the best reason why the work should be done as soon as the seams are otherwise finished and before facings, collar or sleeves are added.

Covered steels and whalebones in casings are the stays in vogue. There is a great deal of difference in the varieties of each to be purchased. The best will be found the cheapest in the end and it is pretty gen-

erally conceded that the old-fashioned whalebone can not be excelled for either wear or grace. Before using whalebones they should be soaked in hot water for a couple of hours. This process makes them pliable and easily cut and pierced. They also need shaping and this can then be readily done. A moment's thought will reveal the presence of curves described by the lines of the figure. It will also reveal the absurdity of putting straight bones or steels in a garment intended to follow these exquisitely curving lines. To be sure, being flexible, they will to a certain extent shape themselves to the figure, but not accurately. They must be shaped beforehand. In other words, the stays are a part of the garment and the garment must be given the fit; it must make the figure whether the woman is shapely or shapeless. You should see the fit in the basque before it is put on.

Consequently, when the whalebone has been soaked and cut the right length, it must be curved with a hot iron, to follow the seam. For some seams when they run on bias lines, it is not always possible to get the nice curve with wide bones and they must be whittled down. This should not be done with a knife or shears, they are likely to split the bone which if good is very fibrous; but a piece of ordinary glass should be used and with its sharp edges the bone can be neatly shaved into shape very rapidly. There should also be bored or punched holes in the bone in three or four places to

sew through, those at each end being most important.

When steels are used they always come covered and are easily bent into the proper curves.

When bones or bare steels are used, it is necessary to stitch along each seam casings in which they can be inserted. Whatever is used for these casings they must be fulled on almost in gathers. Galloons may be purchased for these casings, which answer every purpose, and are neat in appearance; however, hemmed muslin or silk like the lining used, makes very good casings. Full them on by hand, stitching them close on each side over the seam. The casings full and the bones tight will straighten the seams of any bodice and defy wrinkles at the waist. In sewing bias strips of lining to the seams for casings several methods may be employed, one or two of the best being here given. Cut the strips just wide enough so that when they are sewed on they will tightly hold the bones or stays. One plan is to turn under the edges far enough to make the casing of the desired width, and then crease it through the center so that the latter may easily be made to follow the seam; then fell or neatly run the sides of the casings to position, or, with fancy silk, catch-stitch them in place. The latter method produces a very neat effect. Or, after the casing has been folded and creased, run it along the crease at one side, and turn it over the seam and fell it down on the other side, taking care to keep the center over the seam.

Where a casing is bias there will be no necessity for putting it on very full, as in the straight casings when galloon is used because it will give with the seam and for that reason will neither bind nor draw it.

SCALE FOR PLACING BONES

Here is a scale for the correct placing of bones. The one up the back seam is not necessary. In the side seams let the bone run up four and a half inches above the waist-line and two inches below; the bones under the arm must not come nearer than two inches of the sleeve. In the darts have the bone end one inch below the casing. Run the bone to the bottom of the basque and tack it by sewing through at five different places above the waist-line and two places below. Of these seven sewings have two one-half an inch on either side of the belt. At the top of the casings tack the bone in place, half an inch or so below, so as to prevent it breaking or pushing through. If properly soaked there will be no difficulty in sewing though the bone, and it is this sewing that will support the figure and sustain the shape of the bodice.

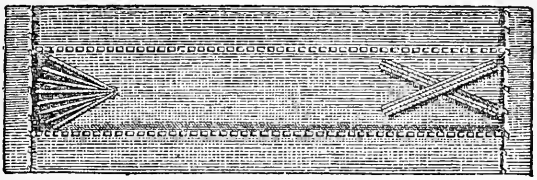
If hooks and eyes are used, bone both front closings. Run a stitching along the edges the width of the bone and insert the bone between the linings, having it as high as the darts and extending down to the bottom of the facing.

As before stated, if properly cut any waist will fit if abundantly and tightly boned. The bone must be

whole to afford the pliability desired and must be securely fastened by strong sewing.

There is a use to which steel stays are rarely put, but one which deserves general adoption in finishing low-necked or evening waists having no seam at the center of the front and, also those whose upper edges do not closely enough follow the figure of the wearer at the *center* of the top. The waist is boned in the usual manner, except that no bones or stays are added to the front darts, as their addition is liable to produce a bulging effect where the other stays join. The waist between these darts is held smoothly to the figure by this new arrangement of steel stays. Two stays, long enough to extend from the point at the lower edge of the front to a little more than half-way to the tops of the darts, have their adjacent edges fastened together at the point, and are spread so that they will extend to the dart and are felled to position on the lining after the latter is well stretched under them. Two other stays are joined to the upper ends of the lower stays and are felled to the waist-lining and reach the top of the waist about an inch from the center at each side, where they are firmly secured to a short stay extending along the top of the waist over the space between the front darts. The top of the waist is turned down over this short stay, from which the covering may be removed, and an extra facing is added to give a neat and firm finish. It will be at once understood that a waist thus fortified will present a close, smooth effect

and at the same time secure for the wearer that peace of mind which comes with the consciousness that her waist will follow the outlines of her figure as closely when she is seated as when she is standing. Whalebone may be used for the diamond-shaped arrangement of the stays in place of steel, but for the cross-piece at the top a steel stay is decidedly preferable, though whalebone will serve the purpose fairly well if bent after being heated in water.



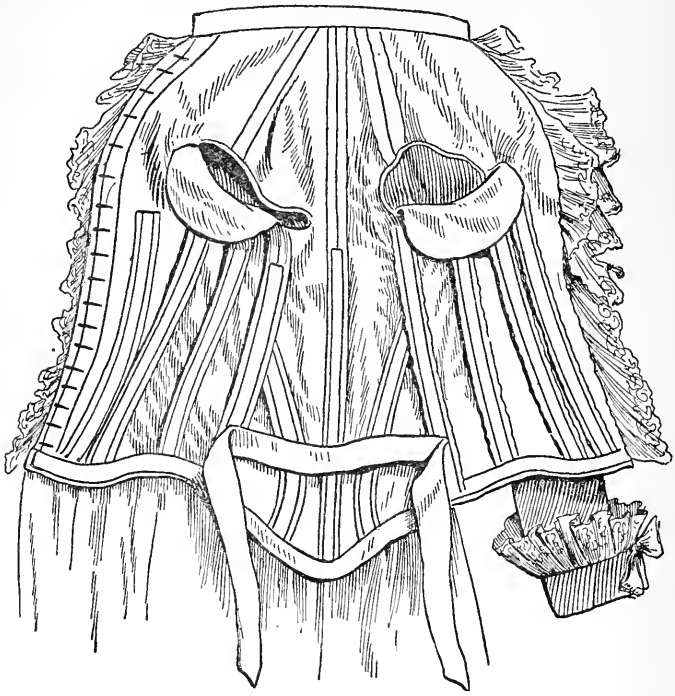
MODE OF FASTENING IN A WHALEBONE

Our illustation shows two modes of fastening in whalebones. The fan-shaped mode is used in preference for stays. A hole is bored in a piece of whalebone with a strong bodkin, previously to slipping it in and the stitches are put in so as to form a fan both on the right and on the wrong side. The cotton or silk used must be thick and of excellent quality.

The other mode is also used. The whalebone is not bored, and the stitches take just as much material on the right side as will insure their firmness, but no more, for they must be as little seen as possible, the long sitches being all on the wrong side.

FINISHING EDGES

The lower edge of a basque should always be given a silk facing, cut bias. It is absolutely necessary to provide silk, no matter what the material of the garment, for facing the bottom of a basque and to line its collar. Any other goods will produce a clumsy finish.



INSIDE OF A FINISHED BASQUE

When all seams have been sewed, pressed and finished and the closing edges also completed, the lower edges of the basque, if it is a plain one, should be turned

over and neatly basted. If a simple machine stitching is to be given this edge, as is often found desirable, that should be done and then attach the facing by hand. Cut the silk on the bias and hem it on the bottom holding it easy. Gather in the fulness of its lower edge rather than pleat it down. The sewing should be firm rather than loose as the strain otherwise may break it.

But the facing of the bottom varies in depth with the length of the basque's skirt. In deeper round basques the facing should be cut wide enough to reach the belt, that is five inches wide perhaps. The habit basque, which is short on the hips, pointed in front and finished with tails, calls for a special facing, narrow all around, with the tails faced to the waist. Cut the lining on the bias and don't pleat it in any place. If you hold it properly it will adjust itself to the edge of the basque. Silk also for these while not as durable as farmer's satin, is preferable on account of its softness.

The sleeves and collar of a basque are treated of at length in the next chapter, so we will only add here that the neck and armseye edges should always be finished by a narrow bias facing or a ribbon binding as preferred.

TO FINISH A TAILOR GARMENT

It is when we come to the finishing of basques that tailoring rises to such pre-eminence over ordinary dressmaking methods. Every means is followed to

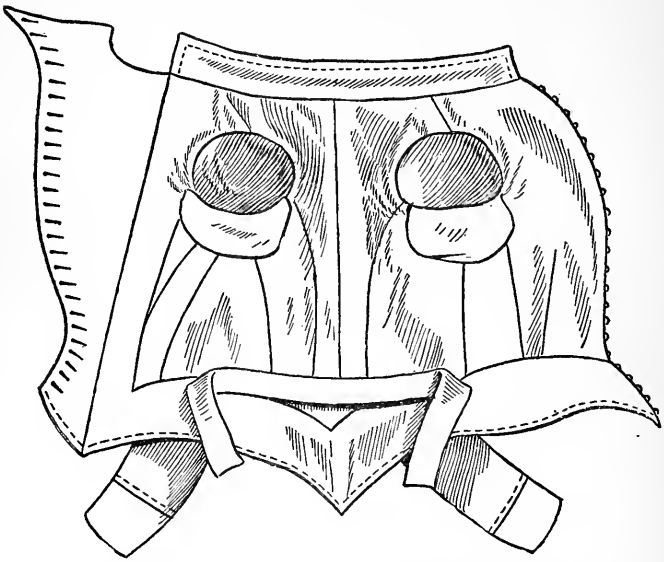
overcome wrinkles, which will appear in the most perfectly fitted dressmaker's garments.

When the seams have been stitched, before touching the lining, which is tacked to each piece well away from the seams, there is a great deal to be done. The seams must be notched where they describe an inward curve, for each seam must be ironed open and flat. They must be pressed very smooth and notched well into the seam until they will lay perfectly flat. As cloth is very stubborn, a very hot and heavy iron must be banged on the cloth, not merely passed over it. To facilitate flattening, the cloth may be smeared before ironing with a piece of dry soap, on the parts where the notched edges of the seams fold back on the inside of the bodice. With thick very stubborn cloth the soap is not sufficient and then tailors use thin paste of flour and water, which they lightly apply with a small brush in minute quantities as described for the soap. With the paste the seam flattens perfectly. You will probably crease the lining in ironing the seams but as each seam is pressed, iron afterward the two pieces of lining into place smoothly over each other. When the bodice is ironed and boned, turn in the edge of the upper portions of lining, tack each neatly and easily on the under part, and hem them together, taking care to sew the lining only, and not to interfere with the cloth in any way. When all the hems are complete iron them flat, putting a cloth over each seam, so that the iron does not make the lining shiny and unsightly.

Before boning and hemming your seams it would be advisable to finish the fronts of the basque. Our directions are for a double-breasted corsage, with a row of buttons up each side, because it requires more finish. It hooks down the centre of the front, and then the right front buttons over on the left. There is a seam down the center of the double-breast or plastron to render the fit perfect, and the space between the two rows of buttons must be lined with packing to make it as smooth and stiff as a board. Hence it must fit perfectly. The packing is kept in place by the buttons on the right, and the button-holes on the left, and its two portions are tacked firmly down the center over the seam of the plastron. Down this line the hooks are used.

The basque must be lined with packing, from one inch of the lower edge to an inch above the waist-line. It will have to be done in small pieces because no crease is permissible as the packing follows and accentuates the curvings of the basque, and the pieces must be securely sewed together when the whole basque has the packing tacked upon it. You must leave an inch for turning, along the edge of the basque and up the edge of the plastron. Turn this inside over the packing, notching the edge of the turned-in portion where it shows any tendency to pull. Tack this edge smoothly, and stitch it down with two rows of machine stitching. This will make the basque and plastron beautifully firm and smooth.

Now you have to line plastron and basque with silk; tack pieces of silk in place, very smoothly, and make a tiny round hole above each hook, so that its tooth can emerge. The edge must be cut flush with the machine stitch nearest the edge, on to which it is closely and neatly hemmed with silk. The lining of the plastron must be in two pieces, that of the basque at least in four, as it would be endless trouble to cut the exact shape in cloth on the cross; and the edges, left raw but neatly cut, must be hemmed over each other.



INSIDE OF FINISHED TAILOR-MADE BASQUE

When the cloth is adjusted and seamed, the bones must be inserted, the tapes being sewed to the inside of the seams. Except the bone in the middle of the back,

all bones cease at the waist-line, and the upper end cased in tape is left free from the seam for about an inch to avoid indicating from outside the exact spot where the bone ceases. The boning done, hem over your lining and hem the lower edge over the cloth basque just above the waist-line so that the belt when sewed carefully inside above each bone, conceals where the lining of the corsage and the cloth lining of the basque meet. The lining is neatly hemmed over the plastron lining. Press the finished basque with a very hot iron, covering the inside with a cloth as above described. This is a delicate operation, for if you crease them you will have to replace the packing and do your work over again. Now sew on the buttons and make the buttonholes, which last is not easy to do well through the two thicknesses of cloth and packing.

The sleeves are lined like the corsage, independently of the cloth, and when the sleeves are sewed in, the upper edge of the lining is neatly hemmed over the seams before the dress-preservers are put in. The parements are simulated by rows of stitching; they button up at the elbow seams, and are stitched, lined with packing first, and then with hemmed-over cloth, exactly like the plastron. The collar is similarly made. The packing and lining are seamed inside the corsage to the neck. Then the cloth of the collar itself is drawn over the seam, and is hemmed to the silk lining of the corsage.

CLOSING WORDS

It is customary with French modists, who are so very successful in making silks and light woolen fabrics, to use two wide steels of nine or ten inches to hold the front and back of a basque down. These steels which come covered with soft white kid, are incased in ribbon and felled in the dress along the two seams. Although not very flexible they are wrinkle-proof and hold the waist down as nothing else will. They were introduced after the lead weights were retired and they are characteristic of the French system modistes.

Every basque should be provided with an inside belt secured to every seam (but not to the front darts). This holds the garment in place on the figure, prevents drawing up in the back and takes the strain off the front portions. This belt is best made of the regular belt ribbon, which may be purchased in any shop, by the yard. The best quality has a corded edge. Inside belts made of lining goods and the material of the dress stitched together are cheaper, but their clumsiness can not be denied and the ribbon will be found more economical in the end. They should be finished to fasten in front with two small hooks and eyes.

LEAD WEIGHTS

When the basque is postillion in shape at the back or is given long tails of any other description it is almost absolutely necessary to weight their lower edges to keep them in place. Nothing is more disfiguring than to have the lower edge of a basque at the back

or front turned up always after sitting down in it. The stays used in the fronts of basques usually prevent this there, but in the back, lead weights will be found its best remedy. They can be purchased for a song, of different styles and sizes. They should always be carefully covered with silk and then slipped under the facing and securely tacked so they can not get out of place with wear. Tabs on the sides of basques or bodices of any style, should be leaded also on figures where the hips have any tendency to push them up.

CHAPTER VI

SLEEVES AND COLLARS

DRESS SLEEVES—MAKING A COAT SLEEVE—SEWING IN A SLEEVE—JACKET AND CLOAK SLEEVES—STANDING COLLARS—TURNED OVER COLLARS—REVERS COLLARS—PLASTRONS

DRESS SLEEVES

The proper fitting of a sleeve is almost as intricate as that of a bodice. Whether the sleeve is fashioned for a tight, plain arm covering, or is a voluminous, ornamental affair matters but little in the work to be done.

In a tight fitted coat sleeve there are several mistakes to be avoided if a perfectly fitted sleeve is desired. To make such a pair of sleeves for a dress, the lining for each sleeve should be cut and fitted before the fabric of the dress is touched. This will be found a great saving of time, patience and material just as when at work upon the basque.

When the sleeve is one for a jacket or cloak and requires no lining it will always be found good policy

to cut a sleeve in some inexpensive material and fit it over the arm into the garment. When this sleeve has been made to fit the arm properly it should then be used as a pattern by which to cut the cloth to be really used. This course will be found truly economical. Expensive, wide cloth or even narrow, but equally costly velvets and plushes which are usually the materials used for jackets and wraps are too valuable to try experiments upon.

In cutting this lining the greatest care must be taken to lay the pattern upon the cloth with the weave or grain of the latter running correctly. Ladies cut out sleves with their outline edges just like the pattern, they declare and yet the sleeve does not fit. It twists on the arm. The inside seam in some mysterious way will crawl over the top of the arm, or describe a spiral curve from the elbow to the wrist. This is only because the straight line, always found in good patterns given to indicate how to lay it on the goods has not been followed. Sometimes there is a strong temptation to deviate from this rule, when you find that by moving the pattern over just a half-inch further to the left or right, you can save several inches in length, but it is an economy never to do so. The entire sleeve will be ruined nine cases out of ten, you will find.

However, these rules need only apply to the lining of a sleeve. If it is cut correctly the outside may be

cut bias if desired and the lining will hold it in position.

Another error comes from taking in the seams of a sleeve too deep. There is, of course quite a strain on the seams of a sleeve and they must be made wide enough to withstand that. Wide seams in sleeves must be notched at the elbow, however, just as waist seams require it where they introduce curves.

The seams of a sleeve should be finished in the same manner as those of the waist. If the latter are bound with ribbon, bind the sleeve seams also; if they are overcast only that will answer for the sleeves and sleeves always fit well when their seams are laid open and the edges loosely tacked to the lining.

It is also very important that all seams and facings should be thoroughly and carefully pressed with a hot iron. A large strong bottle wrapped with smooth linen, makes an excellent ironing board for sleeves. Press on the right side of a sleeve, with a piece of cloth between it and the hot iron.

The fit of a coat sleeve for a small arm, or an arm that is not smoothly rounded is much improved by a layer of wadding extending from the elbow to the shoulder. Some good dressmakers use it for all lined sleeves as they find it gives a desirable firmness to the set of the sleeve.

For all long close sleeves which fit the arm tight below the elbow and extend to the wrist, it is best to leave either one or the other seam open at the wrist

for two or three inches. This finish will be found convenient and quite ornamental at the same time. It is often found comfortable to turn back the sleeve by this means as a cuff, when long gloves are put on or bracelets added to the toilette itself.

The sleeve must always be faced up to a line above this opening.

MAKING A COAT SLEEVE

When the lining has been fitted and the edges trimmed off to correspond with any changes, rip out all bastings. Then tack on the wadding (if it is used). Lay the lining on the outside fabric and baste all four pieces of the two sleeves into place before cutting them out. If the fabric is striped or figured see that the opposite upper portions correspond.

Then cut each out accurately. Join the edges along the inside seams, and finish them with ribbon, or over-stitching as has been decided upon. Then press these seams flat with the hot iron. Afterward lay the wrist of the sleeve with the right side flat upon the material provided for facing the sleeve. Cut the facing four inches deep and to fit this end of the sleeve. Stitch them (the lining and sleeve) together across the whole lower edge and along each side for three inches. Then join the edges of the outside seam terminating the seam at the seams made by joining on the facing. Turn over the facing and tack it down by hand. When the edges of the outside seam are finished and pressed

over the bottle, the entire sleeve is finished. It is a most simple and neat piece of work. Any trimming desired may be added after the sleeve is turned.

SEWING IN THE SLEEVE

Sewing the sleeve into the garment is a thing which must be done carefully too. The seams of the sleeve must be placed in their positions and then extra fulness can be laid in pleats or gathers according to the prevailing fashion. While basting the sleeve into the armseye hold the sleeve toward you always. Sewing the sleeve in by hand is very good as a machine will often disarrange the gathers or pleats.

Tailor-made dresses of the best style have their sleeves with linings made separately and all seams turned inside. In such cases the lining only is seamed into the armseye while the full outside fabric is sewed on to the waist by invisible stitches. Such sleeves require considerable skill to make properly and we would not advise a novice to attempt them.

In any case the sleeve must first be basted in, holding the sleeve towards you. Fasten it into the armseye by pinning in their correct places the front and the back (if there is one) seams and arrange any fulness there is over the shoulder. Try the garment on before machine stitching the sleeve into place.

JACKET AND COAT SLEEVES

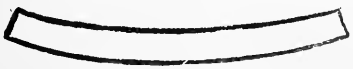
It is advisable to line even the heaviest cloth sleeves. Even when the remainder of the garment is not

lined, a smooth silk or silk finished lining can not be too highly recommended for the sleeves. Aside from the fit its omission is very trying upon the patience of the wearer. The smooth lining allows the garment to be so easily slipped on and off. Then light colored dresses are not exposed to the dye of the cloth that soils in even the best woolens. The smooth lining prevents straining and stretching the seams of the sleeves and shoulders.

These linings should be cut the same size as the cloth but must be made and pressed separately. They should be put together with their respective seams inside and the armseye seams should be covered by felling the lining of the sleeve over it. At the wrist the sleeve should be cut long enough to be turned up inside an inch and the lining is also felled down over that raw edge.

STANDING COLLARS

For an ordinary round standing collar, the neck of a waist should be neatly bound by a narrow piece of bias silk. In other words it should be completely finished just as if there were to be no collar added. However, this is not always done and other methods will be explained further along in the chapter.



A STANDING COLLAR

The above illustration shows the correct proportions for a standing collar. It must be cut out of straight

cloth, that is the lining or foundation must be; the outside may be cut bias or in any fashion desired.

Canvas or buckram must be used for the interlining or foundation of all standing collars. Crinoline or lighter stiff materials will not give the desired firmness. A standing collar should be so stiff it will not with ordinary wear wrinkle or crease. Cut the interlining first and baste it firmly on the outside fabric.

The width of the collar must depend upon the style in present fashion and the taste of the wearer. There must, in cutting, be an allowance made of a quarter of an inch all around the collar for seams or turn in.

Every collar unless a very thin one should be lined with silk, This should be cut to correspond in size with the interlining. Turn down together the interlining and outside (which have previously been basted together) all around the depth of a deep seam and baste this fold in place. Then baste upon the underside the lining of silk: turn in its edges all around and fell them down neatly. This makes a much neater collar than to seam the three pieces together and turn them inside out, which process also wrinkles the canvas so badly, it is almost impossible to press the collar into shape and smoothness again.

Every collar must be thoroughly pressed with a hot iron with a cloth between. When this has been done place the middle of the collar at the middle-back waist seam and sew it on from that point toward each front. Use strong twist and back-stitches on the under-side of

the waist. These stitches should pass through the interlining of the collar but must not be seen on its outside.

Under no circumstances must the edge of a collar be stretched but sometimes the neck may be given an imperceptible extension and a more perfect fit in the curves of the neck and shoulder be secured. However this is hazardous and should only be practiced after considerable experience in dressmaking has been acquired.

Another method of making a standing collar is to seam the ends and upper edges of the cloth, interlining and lining altogether and turn them, and press.

Then joining the middles of the cloth and interlining at their lower edges to the middle back seam of the waist at its neck, seam the collar on. Afterward fell the lining of the collar down covering the raw edges of the seam. It must then be thoroughly pressed with the hot iron.

Either of the above methods of sewing on a standing collar is preferable to the old one of sewing on all lower edges of the collar to the neck of the waist and a bias facing in a seam after which the facing was felled down over the raw edges. This was clumsy fashion and not at all permissible in these days of perfect and close fitted bodices.

TURN-OVER COLLARS

Both jackets and basques are frequently finished at the neck by turn-over collars. They are cut in two portions with their front edges on the straight of the goods.

TURN-OVER COLLAR

This illustration shows a turn-over collar. It should never be sewed on to the neck of a waist but should be first joined to a band of straight cloth and it attached to the neck. When all the seams have been sewed and pressed and the waist put on, turn over the collar and press it with the hand into shape. This is better than pressing it before it is put on.

This style of collar should be given a lining of silk harmonizing in color with the cloth and an interlining of canvas. Crinoline may be used instead of canvas if found more convenient, as there is not so much firmness required for this style of collar as a standing one. Where the turned-over collar is as wide as as the one illustrated, the ends and lower edge are often finished with a wire. The turn in the front is thus kept in its upright position.

REVERS COLLAR

This collar is the most difficult of all to make. Some authorities go so far as to say no one, but a good tailor should ever attempt one. But for many double-breasted jackets and basques they are indispensable and we see no reason why with care and good rules to follow a woman may not accomplish even this collar.

REVERS COLLAR

When the collar is cut in three pieces joined by seams at the notches, it is easily made. The cloth is joined at these seams and a lining of silk and an interlining of canvas is provided and they are seamed together at the outside edge. Then the cloth is seamed along the edge of the cut-away neck of the garment, with the seam on the right side of the latter. After which the lining of the collar is felled down over the raw edges of the seam.

But more often the three-cornered part of the collar which comes down over the bust is continuous with the front of the garment itself. It is the front turned over. This makes the collar more intricate. In such case the first thing to do is to baste over this part a layer of canvas and then top face it with the material that is used for the remainder of the collar. Join to it the cloth of the back portion of the collar in the short seams and join that portion to the neck of the garment itself. When all this is done and thoroughly pressed by the hot iron nothing remains to do except fell on a lining with a canvas interlining for the back portion of the collar.

PLASTRONS

But little can be said on the trimming of bodices, owing to the fluctuations in fashion. Full draped bodice fronts are very pretty but it requires skill to handle a folded piece of cloth and lay it in artistic pleats. The aspirant is cautioned against attempting

A PLASTRON

too much. Even to copy a fanciful design requires a long and faithful apprenticeship. But plain plastrons and cuffs can be more satisfactorily managed. A double-breasted front gives a desirable style to a basque, whatever the prevailing fashion. The one illustrated may serve as a guide. It can be cut on three sides over the outlines of the button-hole side of the basque. It is joined along the one side to the button-hole side of the basque its entire length. Along its outer edge it may be finished in scollops, or simply completed straight, slanted or narrowed toward the bottom of the basque. It may be fastened down along that edge by buttons or by hooks placed on the under-side. But as that edge must be necessarily bias. hooks and eyes do not close it securely.

Pieces like this or other revers and sleeve cuffs should always be lined with silk and at the same time be given an interlining of crinoline.

CHAPTER VII

JACKETS AND CLOAKS

LADIES' TAILORING — ITS DIFFICULTY — THE PATTERN — SPONGING CLOTH—CUTTING CLOTH—LINING A WRAP—FINISHING SEAMS

LADIES' TAILORING

Tailoring varies from dressmaking principally in the methods of cutting and finishing. In cutting a garment (always done by measurements) the tailor draws the pattern on the material itself, using no paper pattern, and cutting the lining afterward. In tailoring, the lining is merely put in as a neat finish; it has nothing to do with the set or fit of the garment; it is seamed when the garment is sewed and boned, by being neatly hemmed over on itself. Hence tailoring only succeeds for cloths and heavy materials, because light fabrics need the support of a lining to give them firmness and substance. On the other hand, when lining and material are seamed together, as in dressmaking, the tailor's exquisite fit is nearly impossible. No matter how careful we may be, the lining and material

will never exactly correspond, and then one may give or stretch more than the other; in either case wrinkles, no matter how small they may be, are inevitable.

Tailoring is marked by its perfect accuracy, its firmness, strength and durability of workmanship. It is naturally heavier work than dressmaking, but it is a style of work adapted, and indeed requisite for heavy materials. The home tailoress will find an incessant need of hot, heavy irons in the course of her work, the work of the iron being assisted by the action of soap, water, and even paste as is elsewhere shown. But there is something satisfactory about the work, for it looks so beautifully neat and firm when finished.

ITS DIFFICULTY

The novice should understand that the most difficult task a sewer can undertake is to make a jacket or cloak. The ordinary dressmaker is not usually modest regarding her ability but she has been forced to confess she can not handle cloth like a tailor. The only reason for this is, she does not understand the value of basting and pressing as he does.

Did you ever see a coat while a tailor is at work upon it? It is always absolutely covered with white bastings and he works with his hot goose within reach of his hand. The tailor also cuts by the square and rule but certain systems of dress-cutting are modelled on the same principles and there are patterns that will answer every purpose.

What makes the contract also a very serious matter is that usually it is expensive material that must be risked. Unless you are a little experienced in cutting and have a tried pattern it is a good plan to pay a tailor a couple of dollars to cut the garment. If the cloth is not cut with the correct curves and outlines no power on earth will ever make it fit properly.

THE PATTERN

However, if you have a basque pattern that fits you perfectly it will answer for a jacket with modifications. The seams must be cut a half-inch wider than for a dress and the armseyes cut one-half inch lower than a dress waist. This extra allowance is required because of the thickness of materials used and because the garment is to be worn over another waist.

For basques two darts are used but a jacket is usually supplied with only one, and if the jacket is cut tight, half-fitting or loose, one dart is usually indispensable. However, for women tending to émbonpoint two darts are better. The seam lines tend to lengthen the waist-line. Further along suggestions are given for lining wraps but this is seldom done, and the fitting can not be done in that as it is for dress waists. Consequently, if there are any doubts of the perfect fit of the pattern it is the better plan to take some inexpensive muslin and first fit it after the pattern. When that has been done use this muslin as a pattern for cutting the cloth. This will often save you many dollars and much mortification.

SPONGING CLOTH

There are very few woolen cloths but require sponging before being used. Perhaps the salesman from whom you purchase it will tell you, it does not need sponging, but it is not safe to trust so unreliable an authority. All cloths showing a gloss on the surface will spot with the least drop of water. A light rain shower will ruin a jacket made up in it without sponging.

Some women think this sponging of cloth a most mysterious process and a thing they can not do for themselves. And when the cloth is taken to a dye or cleaning house, there will be a charge of twenty-five cents per yard for the sponging. This is all out of proportion for the service.

The work can be easily done at home. Before cutting the cloth, wring out of clear water a sheet or a strip of muslin and lay it between the folds of the right side of the cloth. Towels, that do not shed lint may be used for the same purpose. Roll up the cloth in these wet cloths and allow it to wait a half hour and then remove the muslin and press the cloth on the wrong side until it is perfectly dry. The wet cloths should be wrung out as dry as can be done by hand before being placed on the cloth. This sponging will take off the objectionable gloss and at the same time will sufficiently shrink the cloth.

Some wait until a damp lowering day, yet when it is not raining and then they hang out in the air for two or three hours, the cloth they want sponged. This

plainly is not a safe expedient. Another way is to lay the damp muslin on the cloth and iron it with a very hot iron until both are dry. This is certainly a safe method but it is also a very laborious one.

CUTTING CLOTH

Upon the surface of the smoothest woolen cloth as well as that of velvets, plushes and similar fabrics there is always a nap. By brushing the palm of the hand lightly along the surface its general direction can be readily detected. In laying the pattern upon the cloth, it should be done in such a manner that the nap always runs or turns down. This rule should be followed even at the expense of the quantity of cloth used.

These rules hold good with regard to velvets and plushes used for the same purposes, although there have been those who held that their nap should run in the other direction, to give them a desirable full look. But the best authorities do not agree to it.

When you are sure the pattern at hand is a good fit, cut your cloth but never before. As suggested, fit cheap muslin first. Then lay all the portions on the cloth before cutting out one of them. Lay them on so that the weave of the cloth corresponds exactly with the weave of the pattern. Then the nap of the cloth must all run downward.

Always allow for generous seams. In an experimental garment they are safeguards. The only change

which is likely to be required is in the length of the waist. If it is too long it may be remedied by taking up the shoulder seams when, of course, the collar and armseye seams will have to be cut down. However, in fitting make as few changes as possible in the cloth. To cut away a half inch before you are absolutely sure the change is required will often ruin the whole garment.

LINING A WRAP

Lining a jacket or cloak and lining a dress are two very different and distinct things. For a bodice the dress material and lining are seamed together. For a jacket or cloak two distinct garments are made. One is the cloth and the other the lining of silk or satin. The only points of connection are along the lines of the edges. The sleeves of the wrap, if it require sleeves, are made in the same manner. Their cloth and lining are only joined together at the wrists and the shoulders.

For cloaks an inter-lining is frequently used. It gives the garment a certain desirable style to place canvas over the chest and across the shoulders and makes it set well. Again flannel is sometimes introduced in the same way for extra warmth. These inter-linings are sewed together with the cloth seams, but the silk lining always remains separate. The seams of each portion must be laid open, notched and pressed flat before they are laid together.

Pockets are among the most difficult things to manage in making a jacket or cloak. Their openings are

cut in the cloth and they themselves are cut and made to lay flat. They are always put in before the lining is attached and do not appear in it at all.

The pocket welt or opening must always be stayed. There is no cloth, no matter how excellent that will stand the strain of a pocket welt without a stay. A strip of canvas or silesia sewed in the fold of the welt is all that is required.

FINISHING SEAMS

In heavy woolen garments, such as cloth jackets and cloaks, where the seams are to be bound with satin, silk or farmer's satin, and the garment is not lined, the binding is sometimes put on before the seam is stitched and is cut wide enough to extend just a trifle beyond the basting of the seam. It is applied by the usual binding process at each side, and then the seam is stitched through the binding as well as the fabric. Seams finished in this way are not pressed, of course, until the binding has been added and sewed in; and a row of stitching may be made along the rolled edge of the binding on the upper side of the seam edge. A safer way is to baste the binding on, after the seams are pressed, by the rolled method just described, turning the binding under on the under-side, so that one row of machine-stitching will hold both it and the roll of the basted edge in place. Silk, satin and farmer's satin cut in bias strips are employed for this kind of binding.

CHAPTER VIII

PLAIN SEWING AND FANCY STITCHES

OVER-HAND SEWING—FINE STITCHING—RUNNING SEAMS—BACK-STITCHING—HEMMING — HEM-STITCHING — FELLING —FRENCH FELL—GATHERING—SHIRRING—OVERCASTING —TUCKING—GUSSETS—PATCHING—SEWING ON STRINGS

HAND-SEWING

Since the advent of the sewing machine, stitching by hand is considered a sad waste of energy. At the same time the beauty and delicacy of sewing done by hand can not be equaled by the best machine work. Dainty linens and cambrics hemmed, felled and tucked by hand will always be preferred and, in the market, demand a better price from purchasers.

Our grandmothers were taught needlework as they were taught their A, B, C's and every little girl and woman to-day enjoy knowing the rules governing such work.

For hand-sewing the foremost need of the work-basket is a needle-book well stocked with all sizes of needles of the very best make. They may be long or short as

the worker prefers but they must have sharp points and good large eyes. The best needles have eyes as large as possible in proportion to their size. When a needle's point breaks off or becomes bent throw it away at once, there is no economy in preserving it for possible emergencies.

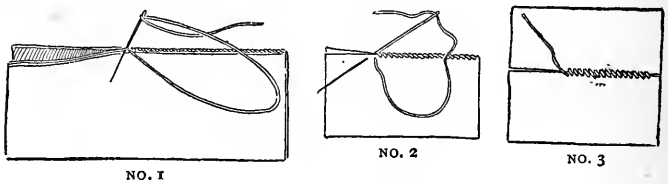
The work-basket should also be supplied with cotton-thread of each number. Then in sewing be particular to use the sizes of needle and thread best adapted to each other and to the fabric to be sewed. A large needle carrying fine thread will pierce a hole too large to be filled by the thread, thus, making an uneven stitch. A thread too coarse for the needle or fabric will make an uneven ragged hole or will draw the weave of the fabric out of place.

An emery bag is also a requisite work-basket accessory. This is best homemade as the fascinating strawbery trifle sold under that name often contains a spurious filling. However, when sewing by hand, when the needle loses only its smoothness, running it through your hair once or twice restores it. The natural oil of the hair is a powerful lubricator for both refractory needles and pins. For making the thread smooth and flexible a piece of good white wax is always valuable.

OVER-HAND SEWING

Our grandmothers spent their youths spinning and weaving narrow widths of linen they afterward fashioned into sheets requiring a torturing seam their entire lengths. It was upon these overhand seams little

girls were given their first sewing lessons. We hope it will be upon shorter seams our reader will learn the task. Overhand sewing will be found a very simple lesson, if you avoid "puckering". That word is the synonym of woe to many a spectacled dame of to-day. A pucker in her seam meant ripping and doing over many a long seam, when she was a little girl.



NO. 1 NO. 2 NO. 3

OVER-HAND SEWING

Two selvage edges for overhanding are basted together and the sewer must stitch them over and over from left to right. The stitches in a seam of this kind must be even in depth; that is the same number of threads from the edge must be taken up by the needle in each stitch. To make the seam perfect the worker must always introduce the needle at the same angle. It matters little whether it be continuously straight over and over as in the first illustration or slanting as in the second. Uniformity is the thing desired. If this is followed persistently, precision soon becomes so natural as to require no effort.

The fabric should be pinned to the lead pincushion or table and held, straight in the hands, not drawn over the first finger of the left hand. The thread should not be drawn too tight over the selvage edges to allow

the seam to press out smooth when finished, as shown in the third illustration.

Seams with raw edges may be sewed in the same manner. In such cases, however, the edges must first be turned down on the wrong side.

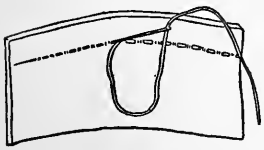
FINE STITCHING

STITCHING

The orthodox method is to sew the fabric together by putting the needle back two threads behind the place of its last insertion, bringing it out two threads in advance of the latter. Continuing this in a line makes each stitch only the length of two threads of the fabric. Our illustration shows more plainly than any explanation the way the needle must be inserted.

This is the most exquisite of hand sewing, but it is seldom done, never except on the finest of infants' clothing and then stitches guided by the eye are dainty enough, without the strain of the exactness of counting threads.

RUNNING SEAMS

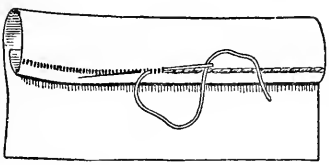


RUNNING STITCH

Running is similar to stitching with the difference that the needle is never put backward. Several stitches may be taken upon the needle before the thread is drawn through the fabric. Two threads of the fabric are taken up by the needle and two threads passed

over. This does not make a seam of any great strength, but it is used for skirt breadths and tucks sewed by hand. All materials do not allow of a thread being drawn out easily to guide the needle, as is indicated in our illustration. Even when they do, it would often be a considerable waste of time, and children learning must early be taught never to waste time. A piece of light cardboard or thick paper folded double and cut of the exact width of the seam will serve the same purpose. Being held firmly under the thumb of the left hand and slipping with it along the edge as the seam goes on, the needle being always carefully inserted by the side of its lower corner, the straight line will be quite correct.

BACK-STITCHING



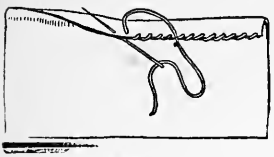
BACK-STITCHING

Back-stitching must not be confounded with fine stitching. They are alike with the exception that the number of threads taken up in advance of the former stitch is twice the number taken behind it. Or the needle is inserted two threads behind the former insertion and brought out four threads in advance, or six threads are taken up, on the needle.

There is a seam which is much used made up of a back-stitch and a run. It is not a very artistic seam but it is stronger than a run. For this, four or five running stitches are taken, the thread drawn through

and then the needle is inserted two threads back and another run of four or five stitches is made.

HEMMING



HEMMING

The preparation of a hem for sewing is very important. The raw edge must first be turned under and the extra fold which conceals it must be laid. These folds should not be crimped between the fingers but pressed together smooth and even. The folds are usually pressed into position by the thumb, while others rub them up and down against the edge of a table. The stitching of hems seems like a very simple form of sewing but carelessness is only too common and a nice garment is often cheapened in appearance, by slip-shod hemming. Working from right to left, the stitches of a hem should be taken up every four threads of the fabric. They should not be too long but only enough of both parts of the hem should be taken on the needle to secure the hem.

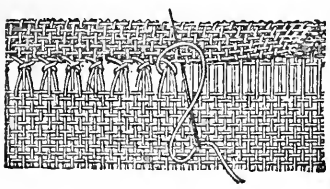
Cloth and thick materials are often finished by being turned over and stitched down. If hand-stitched, this kind of hem need not be tacked, but for sewing machine work it is best to do so.

Few finishes for muslin dresses are prettier then the stitched hem. For children's dresses, the stitched hem is often worked with a silk contrasting in color, which gives the effect of a Russian braid. Tarletan

ball dress flounces, stitched with white, or with colored silk, look admirably, and are thus trimmed at trifling expense.

Another mode of hemming used by dressmakers is called by French dressmakers "half hem," and is used for keeping the lining of dresses in position; the stitches are taken very far apart, and the needle is inserted slanting so as to take up the least piece at a time, in order not to show on the right side. This is easy enough on thick fabrics, as cloth, serge, rep, and poplin, but very difficult on thin silk, when, as it is not possible to prevent the stitches from showing on the right side, the stitches are much closer together, and set at exactly even distances.

HEM- STITCHING

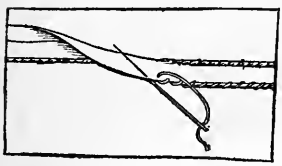


HEM-STITCHING

Hem-stitching at one time entered largely into fancy-work only, but to-day it is used for hemming, sheets, pillow cases, towels and some table-cloths, napkins, doilies and other household linen. For hem-stitching, measure from the edge of the fabric the space the hem will require. Then draw out at that distance from the edge five threads of the fabric. Then turn under a fold of the edge and baste the hem down to the drawn threads. Holding the wrong side of the hem towards

you work in regular hemming stitch from right to left. At each stitch run the needle under five of the cross threads of the fabric. Repeat this the second time, passing the needle through the edge of the hem also. In this way you will find the ravelled stripe of cross threads of the fabric are divided into strands at the same time that the hem is sewed down. When only a few threads are drawn out the hem is worked on one side only; if a number of threads are drawn it should be worked on both sides.

FELLING

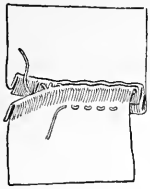


FELLING

Felling is hemming a seam. It is used for finishing a seam with neatness and strength. It is seldom used except for cotton, linen or silk muslin when they are made into underwear. The seams for a shirt or night-gown are first sewed together in a seam by hand or by the machine, allowing a good edge. The under raw edge is then cut one-half narrower than the other and the wider is turned under like a fold of a hem and afterward hemmed down flat. To make a seam that is perfectly neat when felled, the edges must be seamed even and narrow and the turn in of the wider edge neatly pressed down on the fabric.

FRENCH FELL

The French fell is also much used for muslin under-



FRENCH FELL

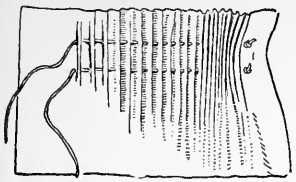
wear. It has the great recommendation of being quickly done, either by hand or machine. The edges of a seam are run together first with the raw edges coming on the right side. When they have been trimmed even and as narrow as will be consistent with strength, turn the seam and run it together on the wrong side taking in the raw edges. This manner of closing a seam has been called the "pudding-bag seam." If the seams, as in other felling are made even and narrow, a neat, strong seam is the result. All ready- made underwear, unless especially fine has its seams finished by the French fell.

GATHERING

To gather a ruffle correctly, the old rule was to take up on the needle two threads of the fabric and pass three. In these days it means to simply run the fabric in an even line with a thread strong enough to draw it together. When this has been done, push the needle through the fabric at the end of the gathers and wind the thread back and forth over the needle securing the gathers. Then fastening the end of the cloth to a leaded pin-cushion, with a coarser needle stroke each stitch into position, pushing the straightened stitches between the first finger and thumb of the left hand.

SHIRRING

For shirring, the line of gathers is repeated again

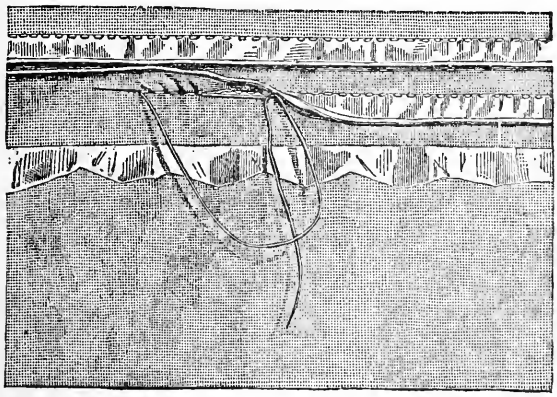


SHIRRING

and again. These lines should be an eighth of an inch apart. It is not required to stroke the stitches for shirring.

OVERCASTING

Every seam should have its raw edges finished in some manner. Chapter IV. gives several ways for finishing dress waists and the ordinary and French fells are mentioned as before indicated in this chapter, but there are many seams requiring only a neat overcasting as a finish. This is the term used for the far apart overhand stitching which binds together raw edges. Care must be taken not to draw the thread too tight in overcasting.



TUCKING

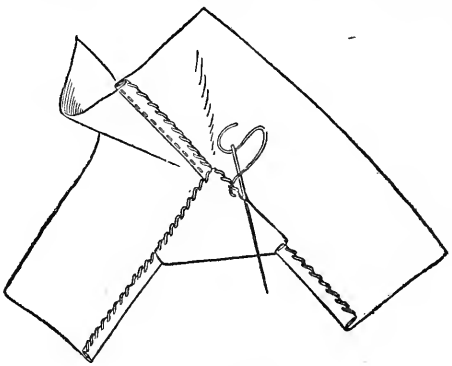
The great Benjamin Franklin once gave this rule for

measuring a tuck to his daughter. "In measuring a tuck so as to make its width mathematically even at all points, the best way is to cut a piece of stiff card the depth needed for the tuck, marking the space between the tucks. Little triangular nicks in the card can be cut to indicate these measurements. Hold the card in the left hand with the notched edge toward the right, and move it along as you baste or mark."

The tuck must be folded and basted. Machine stitching is best for tucks, but some will use only hand run tucks for infants' dresses. In cutting cloth to be tucked twice the depth of each finished tuck must be allowed in the length.

GUSSETS

There are two kinds of gussets. One which we illustrate is a square piece of fabric let in to give more fulness to a sleeve or any other part of a garment.



A GUSSET

A gusset of this kind is always cut square. It is

first joined on one side to the side of the sleeve by a felled seam. Then the other side of the sleeve is afterward joined to the gusset and felled like the first. The gusset thus apears cornerwise in the upper part of the sleeve, as is shown.

The other kind of gusset is always small and cut square or three-cornered (a square cut in two). It is placed in the opening of sleeves, of nightgowns, blouses, etc., to prevent the tearing-open of the seams.

When these gussets are not cut square, the edges are turned in on all the four sides, then the gusset is folded in two, so as to form a three-cornered piece which is sewed in its place, in overcast stitch, the needle taking together, at each stitch, both turnings-in of the piece and the side of the opening in which it is fitted.

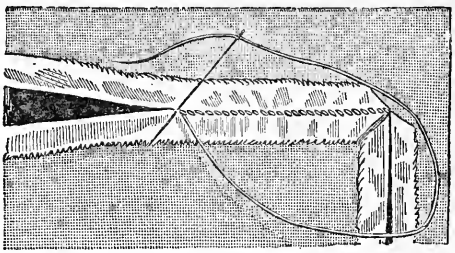
If the gusset had been cut three-cornered, turnings-in are also folded down on all sides of it; the corner which forms a straight angle is sewed in, in overcast stitch, half-way up each side of the patch. The remaining part of it is then folded down on the wrong side of the garment and hemmed around neatly.

PATCHING

Patching must be done with great care, for it must be as invisible as possible. All the worn out part of the fabric which may surround the rent, must be cut away into a square or rectangular shape following exactly the thread of the fabric.

The patch is then cut of the same dimensions as

the cut-out piece, allowing an extra quarter or half-inch, according to the fineness of the fabric, for the turnings-in.



PATCHING

At each corner of the space cut out of the material a slanting stitch is made just half as deep as the extra space given to the patch, and the edges are turned in.

The material is then folded down all round the edge of the patch which is sewed in in fine overcast stitches. (See illustration.) It must exactly fit the space left for it, and neither pucker nor cause the material to do so. It will surely fit in if care is taken to give to all the turnings-in.

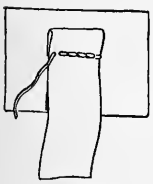
If the patch has been put in woolen material or in a dress, there is nothing to do but to flatten the seam with a warm iron; but if it has been put in linen, the turnings-in must be neatly hemmed down.

For linen there is another kind of patching which is neater still. The patch is put in with a felled seam, the felled part of the seam being *always* formed by the patch, but the corners are very difficult to make per-

fectly straight and even; none but experienced needlewomen will do them neatly.

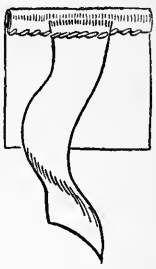
There is another mode of patching cloth. The patch is cut of the exact dimensions of the piece which has been cut out, as there is no need of turnings-in. It is sewed in on the wrong side with fine silk or cotton, the needle never going *through* the cloth, but taking in only half its thickness. When the patch is entirely sewed in, the nap of the cloth must be slightly raised on the right side of the seam with the point of the needle. If the work has been neatly done the patch will be quite invisible, especially after having been ironed down.

SEWING ON STRINGS



No. 1

We give two illustrations to plainly indicate the two ways of sewing on strings: the first shows a string sewed on in the plain cloth where it can not be seen on the right side of the garment and it is simply stitched on with as unobtrusive stitches as possible; the second shows the string attached to a hem or seam on the edge of the material.



No. 2

CHAPTER IX

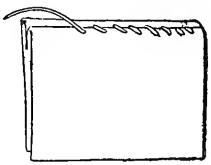
PLAIN SEWING AND FANCY STITCHES

(Continued)

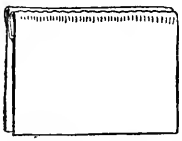
SLIP-STITCHING—WHIPPING—BINDING—CORDING—PIPING—DARNING—CHAIN-STITCH—CROSS-STITCH—HERRING-BONE STITCH—LOOPS—BUTTON-HOLES—SEWING ON PEARL AND SIMILAR BUTTONS

SLIP-STITCHING

Slip-stitching is so termed because the needle must be slipped under the right side of the material without getting through it. The work is held in the hands as when hemming or sewing a seam, but the way of inserting the needle resembles more an overcasting stitch.



SLIP-STITCH

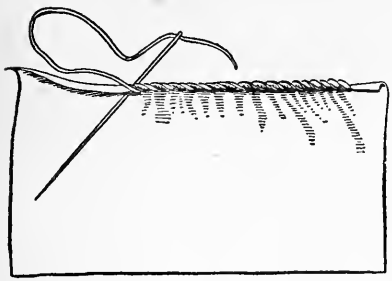


SLIP-STITCH FINISHED

This is much used in dressmaking for fastening on made trimmings and in millinery it is indispensable. To make the stitches entirely invisible the thread

should be drawn as tight as it is possible without causing the fabric to pucker. This stitch may be used on silk and other thin materials but is more easily on a thick fabric like velvet.

WHIPPING



WHIPPING

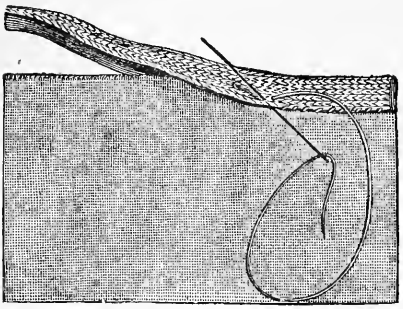
Whipping is not much used, but for gathering fine muslin net, gauze or soft woolen materials it is found convenient and neat. As shown in the illustration, the edge of the material is rolled down by the thumb of the left hand as the work proceeds; it is sewed in overcasting stitches with cotton strong enough to force the material into gathers when it is drawn straight through.

BINDING

There are two ways of binding. One, chiefly used in plain sewing, consists in simply folding the bind, as the braid or ribbon is termed, in two over the edge of the material and hemming or stitching it, taking care to insert the needle through both sides of the braid. (See illustration).

The other, used in dressmaking and for thick materials, as it must be first sewed on and then turned down, is more elegant and is often used as a sort of

ornament. For this way of binding, the braid is laid on the right side of the material as low under the edge as the binding is intended to be broad. It is run on just at the edge then turned down and hemmed on the other side No stitches are visible, and it forms a neat edge. In binding scollops, care must be taken, when running the braid, to make sufficient allowance for the subsequent turning over, as the scollops would curl should the braid be drawn too tight.



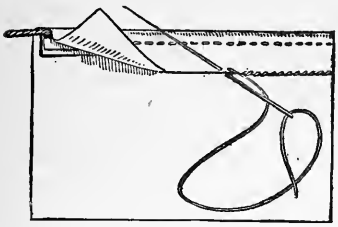
BINDING

A good precaution, when using woolen braid, consists in previously soaking it in warm water and then hanging it out to dry. It will shrink then as much as it is liable to do, and will do so no more. When sewed on afterward it will always remain flat, and will not cause those puckerings which are so great an objection to braid bindings.

CORDING

Cording is generally used to prevent stretching. Around the armhole and whenever it is placed between two pieces of material, the strips of material carefully cut on the bias, are folded just in two, a piece of piping cord is slipped in and the strip is neatly stitched in

together with both pieces of material. When the cording is placed on the edge of the material, the strip must only be folded half-way down, and the cord inserted within; this allows for the hem.



CORDING

Beginners had best tack down the fold of the material over the cord, but that is unnecessary for practised hands. The strip must then be placed on the edge of the right side of the material, the corded side downwards, and be stitched close under the cord, then the strip is turned down so that the corded edge alone shows on the right side of the material, and hemmed on the wrong side. When the garment thus corded is lined, the hemming must be done with slip-stitching, so that no stitches are visible on the right side.

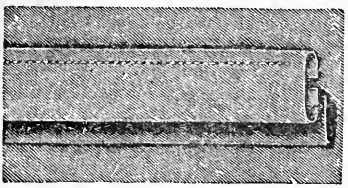
Our first illustration shows cording put on at the edge and partly hemmed down. Another variety of cording is frequently used as a trimming. It is shown in our second illustration and consists in inserting between two materials one or more rows of cord more or less thick and stitching them down, forming in this way a series of ornamental ribs.

DOUBLE CORDING

PIPING

Piping is still another style of cording that has, under

that name, been often in great favor for trimming dresses. It is put on plain or double and is generally employed to edge bias or straight bands of material. The illustration shows plainly the manner of making and putting on pipings.



PIPING

DARNING

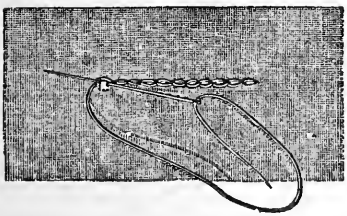
Darning requires a great deal of patience and attention. It also requires neatness, and a little practice will soon render it easy, if these qualities are not wanting. When the darn is required to repair an accidental tear or hole, great care must be taken to render it as nearly invisible as possible. For linen, cambric or any other material of which the ravelled threads are strong enough, it is best to darn with them.

The needle is inserted in and out of the material taking alternately one thread over and one thread under the needle. At the end of each row of stitches a little loop of cotton must be left, and the thread must never be drawn very tight, otherwise the darn would be puckered. If the edges of the hole are jagged and irregular, they must be neatly cut out. Great care must be taken on continuing the darn on the other side of the hole to insert the needle between the very same threads of the material. When one side is completed the cotton is cut off, and the work is begun in the opposite direc-

tion, also beginning some distance from the torn place, taking care never to miss one thread or to take two at once. In the next row, the threads missed in the preceeding are taken up, and those which were taken up must be missed in their turn. This rule must always be observed, as well when working over the material as when actually darning the hole. A loop of cotton must, as before, be left at the end of each row. On transparent materials, such as muslin or cambric, all these loops must be cut off when the darn is completed. The great art of darning is to repair the darn by laying the threads very equally and regularly, not loose nor tight but just even, and then to take these threads up with perfect regularity so as to as much as possible, restore the material to its original state.

To darn cloth, silk thread is used and it is run along in the cloth, without any stitches showing. It is very easy to darn cloth in a neat manner.

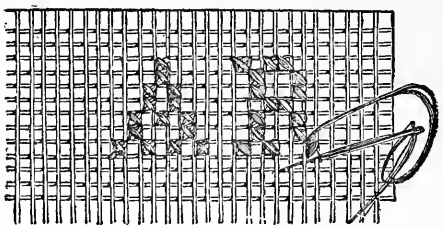
CHAIN-STITCH



CHAIN-STITCH

Regularity is the chief beauty in the chain-stitch. The same quantity of material should be taken on the needle at each stitch. The thread must be kept under the needle at each stitch, the left-hand thumb being placed upon the loop formed by the thread when the needle is in-

serted in the very hole from which the thread came out for the last stitch. Care must be taken not to draw the thread too tight, otherwise the material will be puckered. This stitch is the simplest manner of marking cloth. Take a pencil and draw on the material the initial and work over with the chain-stitch.



CROSS-STITCH

Cross-stitch is the best stitch for marking cloth and it may be done in silk, cotton or woolen thread. Experienced workers become able to outline an initial without, but it is better to use a piece of coarse canvas when marking, after which it may be drawn out by threads. To make the cross-stitch as shown in our illustration the needle must be inserted upwards from under the material, a knot having previously been made at the end of the cotton. Each stitch is double, being composed of two slanting stitches crossing each other, and must cover the threads of the material in each direction. All the other stitches must be crossed in the same direction, and the crossing go slanting up from right to left. When two or more stitches have

to be made in a row, half of each stitch must be made at a time, then they are all crossed at once.

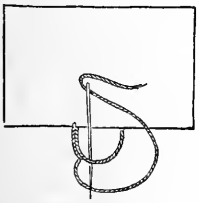
HERRING-BONE STITCH

This stitch is often used in dressmaking for fastening into place pieces of the linings or for tacking in place a seam's edges. The seams of skirts and skirt facings are often finished by herring-boning. It is also much used on flannel and cloth garments which are worn not lined.

The edge of the material being folded down *once* small straight stitches (the stitches used for running) are made alternately above and under the edge. Working thus, and always backwards, each stitch crosses the preceeding one. It is superfluous to say that the stitches must be made very regular, of the same length and with the same interval between them.

LOOPS

Loops are in many cases used instead of button-holes, especially for the smaller articles of apparel.



A LOOP

They should be made rather thick, for they break easily, and should be fastened firmly on the edge of the material. Like button-holes, the loop must be made of a size exactly corresponding with that of the button it is meant for. The stitch is exactly the same as the button-hole stitch described below.

BUTTON-HOLES

There have been many inventions presented the sewing world, for cutting button-holes, but nothing has been found to be better for general utility, than a pair of sharp medium sized scissors. For cutting round-ended or eyelet button-holes a cutter having a punch and sharp blade combined is sometimes preferred but with a sharp bodkin and a pair of scissors better results are generally obtained. Button-holes are usually cut at right angles with the edges they close and they should always be properly spaced and marked before being cut. A tape-line is the best measure that can be used for spacing, although some prefer a card of the size of the space between the button-holes. By placing the edge of the card even with the edge of the basque the button-hole can be marked with chalk or a pencil, or even cut immediataly, along its edge. The proper distance from the closing edge to the front end of the button-hole may be indicated on this card and a perfectly marked button-hole is the result. This distance varies somewhat with the size of the button to be used. While the front end should always be set back one-half inch from the closing edge, when a large button is used, the distance must be a few threads more than one-half the diameter of the button.

When button-holes are worked in cross-barred or plaid fabrics, they should be cut to follow parallel with the cross bar or plaid, even when a slight deflection from a right angle to the closing edge is made.

The same thing may be permissible when the closing edge is considerably curved.

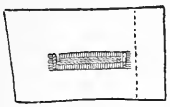
When cutting a button-hole which is to be made over three or more thicknesses, there is great difficulty in getting them all cut exactly alike; when the fabrics are thick and elastic they are likely to slip. There have been various methods tried to prevent this. The best is to baste them all firmly together along the two lines made by the front and back ends of the button-holes, before they are cut.

Another method, which, however, has its objectionable features is to take a mild mucilage made of shellac dissolved in alcohol and with this paste the fabrics together where the button-holes are to be worked. The alcohol soon evaporates, still fabrics are very likely to become smeared or their colors will run together when the pasting is done.

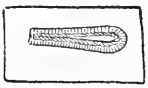
Another way of holding fabrics together while cutting and working button-holes, is to mark the button-hole on the cloth and machine stitching though all the thicknesses on each side of the mark. These stitchings should be just far enough apart to allow the cutting of the button-hole between.

Whatever method is chosen, as has been before stated, in cutting a button-hole great care must be taken to cut the underside exactly like the upper. To do this where there is any thickness is difficult. When the punch is used it is pushed through sharp and direct at one end and the sharp pointed scissors make the rest of the

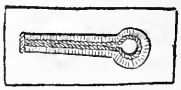
cutting a simpler matter, but when the scissors alone are used, one sharp point must be depended upon to do as good work as the punch, but this requires a very steady hand.



No. 1



No. 2



No. 3

BUTTON-HOLES

We illustrate the three kinds of plain button-holes used in ladies' and childern's garments. The first, or No. 1, illustrated is the button-hole made in cotton and linen fabrics, the second, or No. 2, is the customary button-hole for dresses and similar garments, while the third, or No. 3, is the cloak or wrap button-hole.

When the button-hole has been cut, before proceeding to work it, as it is called, its edges must be stayed. For a button-hole like No. 1, a single thread run like a bar along each side will be sufficient. A single stitch at each end of the button-hole will give you this bar. When you commence to work the button-hole begin at the back end and work to the front edge of the garment always. The button-hole shown in No. 1 is barred at each end. This is done by taking up a tiny bit of the material on the needle for five or six stitches across the end, then turning the goods and working to the other edges of the button-hole back to the other end where a similar bar is stitched as a finish. For the button-holes, Nos. 2 and 3 only the back end is barred. For No.

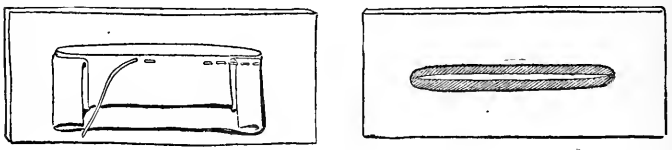
2, which is used for dresses the front end of the button-hole is just simply worked around in regular stitches. The loops along the opening are, of course closely crowded together, but the intervals of the stitches should be regular at their outer edge.

If one round end is required as is shown in No. 3, a punch is the best thing to use and in connection with the sharp scissors, but when the punch is not at hand, take up one or two threads on a pin at the circular end and cut the pin out. This will leave a small circular place to work around with the same stitch used on the sides.

All button-holes should be dampened, (if the material will permit) after they are worked and then thoroughly pressed through a cloth. Large ones like No. 3, worked in stiff lined cloth should have their edges drawn together with a basting thread before pressing. After the pressing is done, the round punch should be run up and down in the eyelet or round end to give the proper shape. After which the bastings of the button-holes may be removed and the appearance will be as above.

It seems almost unnecessary to go into the details of the stitch used in working button-holes, but for the benefit of any reader who has never seen it done we give a minute description. Draw the needle with a single thread through the cloth from the under to the upper side of the cloth and at the back end of the button-hole. In ordinary cloth the stitch should be taken about three threads in from the cut button-hole edge.

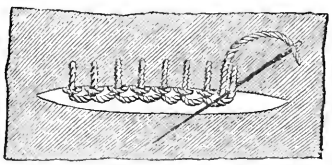
About two threads further along take another stitch holding the thread below where the needle comes out. This gives a twirl to the thread of the stitch and this must be held in place along the button-hole's edge. The repetition gives the desirable cord-like finish to the button-hole which covers raw edges and is very durable. Care must be taken to make the stitches the same size and the same distance apart. It is best not to draw the thread too tight at each stitch.



THE BOUND BUTTON-HOLE

The bound button-hole is much used for heavy cloths and for garments made with interlinings, as well as ordinary lining.

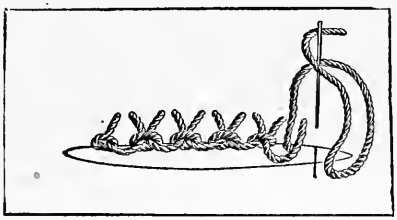
Our illustrations give one an idea of the process of making a bound button-hole and again just how it looks when finished. When the garment demanding a bound



A FANCY BUTTON-HOLE

button-hole is lined and interlined, it is best to baste all around where the button-hole is to be cut so as to

hold all the parts firmly in one position in relation to one another. In cutting the hole use your sharpest scissors, or the sharp chisel can be employed in this instance to advantage, for a clean even cut clear through is most essential. Then take a narrow piece of silk, satin, lasting or whatever is to be used for binding the button-hole, and sew it securely all around the opening. Draw the binding as tightly around the ends of the hole as possible in this sewing. Then fasten the two ends of the binding together and turn it through the hole and hem its other edge down flat on the under side of the garment.



A FANCY BUTTON-HOLE

We also illustrate two button-holes which are worked in fancy stitches. They are simply ornamental but can be readily worked from the plain pictures presented.

HOW TO SEW ON PEARL AND SIMILAR BUTTONS

Insert the threaded needle on the wrong side of the cloth to which the button is to be attached, at about three-quarters of an inch from the place for the button and slip it between the goods to the required spot. Then bring the needle out on the wrong side, and after

fastening the thread securely by two or three stitches, pass it through to the right side.

From underneath put the needle through the right hand lower hole of the button and then through the left-hand upper one and through the cloth, thus making an oblique stitch and drawing the button into place. From the under side of the cloth pass the needle through the right-hand upper hole and thence put it through the left-hand lower hole and draw it out through the cloth on the wrong side, and so complete the cross-stitch. This should be repeated four or five times more. Then pass the needle to the right-side of the cloth under the button and wind the cotton several times around under the button to form a stem, which raises it a little from the cloth and also strengthens it. Fasten the sewing on of the button by three or four repeated stitches on the wrong side of the cloth and, then slipping the needle to the right side, cut off the thread.

CHAPTER X

UNDERWEAR

MATERIALS—CUT, FIT AND MAKING—CHEMISE—DRAWERS—CORSET-COVERS — NIGHTGOWNS — PETTICOATS — DRESSING-SACQUES—WRAPPERS—APRONS

MATERIALS

The articles composing a suit of ladies' underwear vary according to the dictates of fashion. The style and make of a dress must to a certain extent control the style and make of the garment worn beneath it. For instance, under a basque made to fit the form as close as the skin of the wearer, a full chemise gathered on to a band and with full puffed short sleeves, can not be worn; neither can a full round dress skirt hang in the most desirable manner when a petticoat beneath is gored to fit tight over the hips.

Before and up to the '80's a set of ladies' underwear consisted of drawers, chemise, petticoat and skirt with the addition of a gown for night wear. These articles are still and will always remain in vogue, but they are not so absolutely worn by every woman as then.

The wholesale manufacture of woven underwear revolutionized the fashions in such garments. The neatness of their fit, their admirable wearing qualities, their comparative cheapness and their unlimited variety, quality, design and size appealed to every women.

They have come to stay most probably. Indeed it seems they only continue to increase in favor year after year.

They come in silk, woolen, linen and cotton. In shirts or vests, long and short sleeved, high and all sorts of low necks. In drawers of different sizes, shapes and lengths and in the combination garments which vary as much in style and make. Even the much abused tights are in the highest favor among the most modest and best dressed women.

These woven garments mean a minimum of weight in clothing and the freest use and development of the muscles of the entire body. For the development of the truly artistic in dress they are of the highest importance. They do not destroy the outlines of the human form but are made and conform to the rules which are in accordance to the truest lines.

The greatest obstacle reformers of woman's dress encounter, is that the majority of their sisters do not care to be conspicuous by any innovation. But the wearing of this elastic and well fitted underwear does not render them so.

However, in connection with and often independent of, these "first principle garments," if we may term them

so, are the additional pieces that must be provided for every well dressed woman viz: the drawers, chemise, corset, corset-cover, petticoats and the night-gown.

For these, silk, linen, lawn, percale, cambric, muslin, flannel and other similar fabrics are used according to the season, climate and taste of the wearer. Fashion sometimes seems to exhaust itself in novelties for underwear and then she suggests colors in it by way of variety, but, the best taste never accepts such an edict and it as regularly dies a natural death, without much more than a ripple of consideration. The first law that should govern underwear is purity,and dyes even of the best quality do not give this nor do garments dyed even in the most delicate shades of color suggest purity. The fad at one time prevailing of entire suits of black underwear was certainly revolting and anything but wholesome.

The use of the delightful China silk is responsible for most of our colored underwear. When of the best quality this silk washes like cotton, even in the most fragile colors as well as the white.

Some fastidious women prefer silk to any other fabric, even fine linen, and for all the different pieces, while others will tell you they can only use linen for everything except nightgowns, when they choose the China silk. Cotton cloths in turn have their devotees. Of course they are cheaper which is a recommendation and they certainly do possess equal softness with silk when as fine, and they wear as well as good linen.

CUT, FIT AND MAKING

Whatever the material, the cut and fit of these gar ments are usually the same. That is, a silk chemise is cut and sewed in just the same way a cotton chemise is done. In the long ago, when our grandmama's made their chemises, they used all the material possible and fulled it on to bands around the neck and arms, with about two yards width around the waist. Drawers and skirts were equally voluminous. A well dressed woman should have her under garments as neatly and snugly fitted as those worn over them.

In cutting out the garment, a good pattern is about as indispensable as one for a dress. Still another garment that fits well can be utilized, if the cutter exercises care and common sense.

Each garment should be basted together, tried on and alterations carefully made unless the pattern used has often been used before. The daintiest underwear is made by hand but very good garments and very pretty ones are made by machine entirely. The chief objection one can make to machine made underwear is that it is usually over trimmed and too fussy. Too much tucking and ruffling is vulgar. Delicate daintily made pieces of comparative plainness are to be always preferred to over decoration poorly done. Whether done by hand or machine all seams with raw edges are stitched and felled.

In the chapter immediately preceeding both plain and French felling, as well as other stitches are explained

at length but for the convenience of the reader we repeat. The best way to make the ordinary flat fell is to sew the two edges together in an ordinary seam and cut off the edge of one side one-half its depth; then turn the uncut edge over the cut or narrower edge and then fold them down flat and stitch them into position.

Ready-made underclothing is usually made by using the French fell for all its seams. It does not provide as neat and smooth a finish as the ordinary fell which is perfectly flat, but is a trifle more rapidly done and wears very well.

To make the French fell lay the wrong side of the pieces together and stitch them in a narrow seam, pare off the edges smooth and close to the stitching, then turn the pieces at the seam so that the right sides are together and on the wrong side make another seam as deep as the edges enclosed. This makes all raw edges covered and firmly sewed.

THE CHEMISE

The chemise will probably never pass entirely out of style although at times it is not generally worn. They are certainly bulky garments unless neatly fitted and made. They are made with the fulness required in the skirt, gathered into a band over the shoulders or they are made in what is known as the sacque shape, which is a very neat, comfortable undergarment and adds nothing to the size of the wearer. These sacque shapes are cut to fit without fulness over the back and front and four darts are introduced below the bust to

shape it into the waist there. The armseyes are not supplied with sleeves and only finished by embroidery or lace. Some chemises have shoulder straps that button on and may be removed when worn under a low corsage; the garment being so closely fitted by darts it does not need to be suspended from bands over the shoulders.

The trimming of the chemise must be limited to the neck and the end. Embroidery done of the material itself is the most durable trimming but Hamburg and Russian embroideries, Valenciennes, and Torchon laces trim in an exquisite manner. The end of the chemise may be finished by a hem two to four inches deep or by ruffles two to six inches wide, which may be edged with lace, tucks or embroidery according to the material and the taste of the wearer.

Ribbons add a great deal to the beauty of underwear. They are used in narrow widths run through casings of the material itself or through woven beadings which may be used with both lace and embroidery. Then narrow ribbons are drawn through and tied in coquettish loops. Bows and rosettes of wider ribbons are set about on the shoulders or in front on chemises at the will of the wearer.

In making a chemise when it has been cut, baste up the seams and, if there are darts try the garment on before stitching. Then sew up the side seams and fell them down. Then hem or trim the end after which finish the neck and armseyes.

DRAWERS

If any difference is shown, drawers should be made of heavier linen, cambric or muslin than any other piece of underwear, as there is more strain upon them. When closed drawers are used they should be made with a deep yoke over the hips, thus bringing the closing at the back below the stiff corset. The best patterns for open drawers have an overlapping band at the back and the seat is cut longer in proportion. If this is not done the drawers are likely to draw apart and not give the needed protection.

The lower part of the drawers admits of considerable trimming. Clusters of tucks separated by feather stitching, insertions of lace or embroidery and lace or embroidered ruffles will all be seen on one pair.

In making drawers, first do all this trimming on each leg and then stitch together and fell each leg. If they are closed drawers, seam and fell the legs together and then put on the yoke or band. If they are open drawers, after the legs are closed, face each side with a straight piece of the material and then join to the band. Use medium sized flat pearl buttons for the closings.

CORSET-COVERS

A corset-cover should fit as perfectly as a basque and no better pattern can be found for a corset-cover than a tried and true basque pattern.

Corset-covers are cut high or low neck as the wearer chooses and a great number are high behind with open

V-shaped or square-necked front. Sometimes very small sleeves are added or else the armseye isfaced, or scolloped or a narrow embroidered or lace edge finishes them. The corset-cover can not be comfortably worn over a chemise, the woven silk, lisle or wool vest is its proper accompaniment.

It should be cut in the same number of pieces as a plain round basque; which consists, foi a medium sized woman, of front, back and under-arm gores. When an extra side-body piece is required to give the proper curves at the waist to a basque, they must be added to the corset-cover worn under it.

It should be basted together neatly and fitted before its seams are stitched. During this fitting the neck should be cut into the desired shape, if it is not to be a high-neck cover. After a good fit is obtained, stitch the seams and fell them. Either the ordinary flat fell or the French fell may be used the former being decidedly the better method, because it is a flat finish. The front closing edges should be curved like a well fitted basque and will in that case require to be faced. This facing should be made wide enough to take a button-hole and the cover should be closed with small pearl buttons and button-holes to correspond, about two inches apart.

The bottom of the corset-cover should be neatly finished by a narrow half-inch hem and the neck should be given a half-inch facing unless the trimming gives the necessary stay. When Hamburg embroidery is

used, the top of the corset-cover can be turned over a half-inch and then stitched down on the embroidered edge.

This is the same as a facing but when lace is used to trim, the facing of the same material as the cover must be supplied.

NIGHTGOWNS

The style in nightgowns varies more than any other under garment, but the gown made with the long breadths gathered into a yoke is always in favor. The square, round or pointed yoke may be cut over a basque or high-neck corset-cover and a good fit obtained. For serviceable and inexpensive gowns, fine muslin simply trimmed with tucks and a lace edging can not be surpassed. The yoke should be made double with seams on the shoulders and a closing in front. The shoulder seam of four thicknesses should be stitched together so that the seam is within. The seams of the skirt of the gown should be felled. The French fell can be used in this case without inconvenience. The sleeves should be made and completely trimmed before they are inserted in the armseye. The front of the gown should be closed with small pearl buttons and button-holes four inches apart. For more luxurious gowns ribbons are used and tied instead of buttons and button-holes. Silk, batiste, cambric, mull and other materials are used and make very luxurious nightgowns. Ladies who suffer from cold, wear gowns made of fleeced muslin or piqué which are made with but little fulness

and with only scolloped ruffles in the neck, front and sleeves. The sacque-shaped gowns are best for these with a pointed yoke placed as an under-facing for extra warmth.

PETTICOATS

Short petticoats are usually made with a yoke fitting perfectly over the hips and stomach and closed with buttons at the back. The straight breadths fall just below the knee and whether made of flannel, muslin or silk have but little fulness. The best flannel skirts are made of flannel which is half cotton as it will not shrink when washed. These seams are to be sewed by hand and laid open, tacked into place by the simple cross-stitch done in silk thread. The bottoms of these skirts are usually embroidered. Scolloped edges of embroidery do not wear well and the hem-stitched flannel edges with embroidery above and a little lace run along beneath is the prettiest finish. The full part of the skirt is gathered where it is joined to the yoke.

Short cambric petticoats are sometimes made with a yoke also, but not always. They are often elaborately trimmed with lace, embroidery and hand-stitching. This is permissible as they do not receive the hard usage the longer petticoats must.

Trained petticoats should never be worn; they soil immediately and never follow the train of the dress and are generally all around nuisances. The petticoat for wear under the ordinary walking skirt is cut three

inches shorter than the dress-skirts worn over it. It is made with front and side-gores and straight back breadth. The top is finished by a yoke when the hips are large enough to require it. The seams should be stitched and over-cast and the bottom of the skirt finished by a two-inch hem. The petticoat should measure around the bottom two and one-half yards, for a medium sized woman. The trimming of these skirts should be done on deep flounces of scanty fulness; tucks, lace and embroidery being used together and alone. The same ornamentation is applied to silk, cambric and to cloth walking length petticoats.

DRESSING-SACQUES

A dressing-sacque is best made with a close fitted back and a loose front. An ordinary basque pattern that fits may be used as a pattern for these sacques. However, in cutting the front parts do not curve the closing edges and the darts need not be cut out or taken into consideration at all. This gives the desired freedom for the arms and body generally. Nevertheless some ladies use the first dart to draw the garment in a little to the figure.

Whatever the style desired in that respect, cut the sacque out of your material, silk, wool, cotton or lace as it may be, and baste up the seams and lay the hem down each side of the closing in front. Try the garment on and if alterations are necessary, make them before stitching the seams. After the seams are tightly sewed, if the material is a cotton or linen fabric, fell

them neatly. If heavy silk or some similar material that will not fray is used, the edges of the seams may be notched in fine notches and the seams themselves should then be pressed open flat. Cloth, cashmere, flannel and most woolen fabrics are finished in this manner. When the sacque is made of China silk the seams should be finished as are cambrics and mull. Generally full sleeves held in by a band at the wrists, or simply flowing sleeves complete these garments.

Perhaps the daintiest dressing-sacques are made of white nainsook and are trimmed with insertions of both lace and nainsook embroidery and an edge of gathered lace. Torchon and Valenciennes laces are always the prettiest and wear best. Ribbons in white or some bright becoming shade of color are knotted and tacked on according to the taste of the wearer. Sometimes belts of these ribbons are added but this gives too much primness to a garment which should be free and loose to be a typical dressing-sacque.

WRAPPERS

The garment called a wrapper conveys so widely differing meanings that it is difficult to give definite suggestions concerning its development. The comfortably fitted princess dress, however, is the best type of wrapper and upon this the various changes of loose fronts, Watteau backs, long and walking length wrappers are rung. There are two faults into which wrappers may fall, they may be made to be entirely too negligee to be worn except as a dress for the bedroom

and they may be made as elaborate as an evening or dinner gown and so lose all characteristics of comfort.

But there is no prettier house toilette a woman can provide herself than a neatly fitted princess wrapper made to touch the floor several inches at the back and to fit neat. A pretty becoming color and enough trimming to give it a certain daintiness are all that are required.

Cotton cloth wrappers are seldom lined and the seams are long and often bias, consequently they must be securely stitched and stayed.

French cambric makes the best lining when the wrapper is made of silk or woolen fabrics. The bottom of the skirt may be faced with the same. Nothing heavier is required. The sleeves and neck are finished just as a basque should be. If the front of the wrapper is made to fit snug, then its closing edges should be curved as those of a basque, and must be faced, but when it falls loose, the straight hemmed edges are easily finished. For invalids and for bath-robes there are blanket wrappers made of thick and fine colored blankets, with the woven border serving as the only trimming. The border is usually only sufficient to appear on the lower edge and as the pockets, cuffs and collar. A very thick woolen cord and tassel are added to hold the robe in at the waist. This wrapper is usually cut with as few seams as possible.

APRONS

The simplest cooking apron one can make is a long

square apron hemmed on the bottom, gathered at the top and fastened around the waist by a narrow band which ends in strings which are tied at the back. Two widths of gingham or linen are required to make it. To make the apron one yard long, two and one-quarter yards of gingham are required. Cut off two lengths, each thirty-nine inches long and gore one of them, so that it makes two gores out of the one. As gingham is alike on both sides, this will give a side-gore on each side of the other width which will be used for the front of the apron. Join the gores at the top to the straight breadth, with their respective bias edges, thus leaving their selvage edges for the back edges of the apron. Stitch the two seams and over-cast them, then pare off even the lower edge of the apron. Afterward baste down a three-inch hem and stitch it in place. Gather the top of the apron, make a band of the six inches of cloth remaining and join the gathers to it, for eighteen inches in the middle of it and fell it down over all rough edges. This apron can be made with a sewing machine in an hour's time. If a pocket is added on the front of the apron and a square bib above the waistband, another half yard of material must be provided and then a most complete apron is the result. Narrow, straight aprons made of one width of linen cambric, silk or mohair are often made into quite dressy affairs by adding insertion and edges of lace or bands and edges of embroidery. Dainty little aprons made of fancy towels and large sized handker-

chiefs are also easily concocted, and the lace-striped swisses and piques, make most bewitching aprons when knots of bright ribbon are given them on the bibs and pockets.

CHAPTER XI

INFANTS' WARDROBES

HOW TO DRESS BABY—A SIMPLE LAYETTE—HOW TO MAKE IT—CAPS AND CLOAKS—NURSES' SUITS.

HOW TO DRESS BABY

In dressing baby the best rule is the golden rule every time. Dress the baby as you would like to be dressed if you were a little one. Heaven lies all about us in our infancy, we are told, but how can it be seraphic to be put through a summer, bound up in a bandage, a diaper, a pinning blanket, two skirts with bands like bandages and a long double gown. It is no use talking, a baby can not be angelic when he can not kick one pink toe. In such rigging as enumerated above, it is no wonder he protests with his lungs.

It seems strange that in everything else but dressing baby, we have progressed beyond our grandmothers, but when it comes to that, we find our bump of veneration wonderfully enlarged. Grandmother dressed mother in bands and loads of flannel, hence the new baby must be made uncomfortable.

All honor to our grandmothers, they did admirably in the light they had, yet we must protest, that our girls of to-day can do better. Grandmother dressed baby too tight and too much.

"But," says the old lady, "the baby must be bandaged or he will be out of shape."

AN INFANT'S WARDROBE

Trust the shape of baby to nature. She never does her work in a careless way. The abdominal wall is elastic and intended to distend, and if allowed to expand evenly there can be no rupture. Then confiscate the pinning blanket and so many long skirts. The objection to these is that they clothe the chest and legs too

warmly and leave the shoulders and arms with almost nothing.

In our changeable climate it is a difficult thing to dress the babies properly to meet the demands of cool nights succeeding hot days, and sudden changes within an hour. However, if they are neither over-dressed nor under-dressed, much can be done.

It is with genuine pleasure all lovers of babies note the increased enthusiasm on the subject of comfortable by clothes. The idea of "Reformed clothes for Babies" has taken as firm hold of the feminine community as has the "Reformed Dress for Women," and mothers are putting their common sense to work and, while they buy many pieces, they make the rest or have them made as they should be.

The principle of such dressing is extremely simple. It is to have nothing that frets or binds the small bunch that is to be kept warm. It is now held that innumerable colics and griping pains are made by the tight pressure of the flannel bands about the tender body, which really also occasion too much warmth, and which the old-time nurse thought good for nothing if not bound with a grip of iron about the little bowels, as if they would fall to pieces but for its maintaining strength. Many a rupture in later life, can no doubt be traced to the use of this heathenish garment, which, if it is not yet abolished altogether, is treated in a very different fashion, being more frequently knitted of soft elastic wools, than stitched in stout flannels, and

allowed to give warmth and not expected to yield support.

The long skirts, too, in the hands of those mothers who are more careful of their babies than of their vanities, are going the way of the old fashions, and it is no longer demanded of the tiny limbs that they shall uphold all that hanging weight of embroidered flannels and tucked cambrics and wrought work—poor little limbs that have often been still futher maltreated by never being allowed temporarily to support the weight of the child, until they are suddenly called upon to do so when the child has become so heavy as to almost surely bend them by the weight. Nowadays the petticoats are shortened very early and the baby is never found less lovely nor less able to rule the house in its pretty shoes and stockings than in its cloud of draperies.

A SIMPLE LAYETTE

Every baby should have provided for it at least three wool shirts. These are now to be purchased woven in fine ribs, of excellent shape, with close neck and long sleeves. They are very elastic and slip on and off easily. They are long enough to come well down over the body and provide sufficient warmth and protection from stray drafts.

Two soft flannel skirts with bands fastened at the back and straps over the shoulders and as many cambric skirts must also be provided.

Six slips of cambric, cut sacque shape, are properly

for night wear but likewise serve at first for day dresses.

A fine flannel wrapper and two soft cashmere sacques should also appear, as well as one cambric dress, with a yoke. A dozen squares of linen diaper and a few pairs of knitted socks or boots complete the simplest of layettes.

HOW TO MAKE IT

The flannel skirts are made of two lengths of white flannel, seven-eighths of a yard long. They are seamed together with silk thread, the seams neatly pressed open and catch-stitched down. A deep hem secured by a pretty fancy silk stitch should finish the bottom. At the top the breadths should be neatly shirred and joined to a band twenty inches around the body and four inches deep.

This band should be provided with two tape bands to pass over the little arms. Safety pins are used to close it at the back; buttons and button-holes can not be used to advantage as the size of the tiny body will vary every day.

The little cambric skirts are made in the same way, except that the hems are felled into place and a row of gathers is all that is required at the top of the breadths.

The slips are made open in the front the entire length. The four seams, two shoulder and two under-arm seams, should be neatly felled. These fells must be made small and soft. A narrow hem should finish the fronts and bottom of the slip as well as the small sleeves.

The neck must be faced with a narrow bias piece of the cambric and a fine drawing-string should be run through it. Four small pearl bottons with corresponding button-holes, placed two inches apart beginning at the neck are all the closing required. Below them the slip may hang free over the cambric skirt beneath. A little narrow lace on the neck and sleeves is all the trimming allowable. These slips should be, however, made with the daintiest neatness. When made by hand alone they are most in keeping with lovely babyhood.

The flannel and cashmere wrapper and sacque are made with as few seams as possible and they should be pressed open and catch-stitched with silk. Their edges should be button-holed or pinked in small scollops. The wrapper should be sacque shaped and one yard in length only.

Some mothers make the mistake of using colored flannels or cashmeres for these garments. Don't use even the lightest tints. The dyes are likely to stain the tender flesh and white is the *only* thing for babyhood.

The first cambric dress should have a yoke of fine tucks and a skirt one yard long gathered on to it. Fine tucks and lace-edge should finish the bottom of the skirt and sleeves and the neck of the yoke. It should be closed at the back by knots of white satin ribbon. The cambric sash sometimes added is not pretty or appropriate. The finest cambric, lace and needle-work

is not out of place on this garment, but too much work and lace are.

The linen squares are simply squares the size of diaper width. They will have two selvage edges and the other two must be finished with flat, soft hems.

Always keep soft socks on the baby's feet. If allowed to rub his bare feet together constantly, he is liable to have crooked or bow-legs. If already so inclined, the tendency is greatly increased.

These socks or bootines may be made of cashmere, cut in one piece with a felled seam running along the sole and up over the toes, or they may be knitted or crochetted in Saxony wool. In every case let them be pure white.

CAPS AND CLOAKS

Caps for infants to wear outdoors are made of muslin or of silk. They should never be worn indoors. Pretty French caps are made of fine India muslin with tucks in the center and shirrings to draw them into shape around the face and head. Simple little frills of the muslin edged with lace are the trimmings, with a rosette made of the same, placed on top. These are made quite warm by adding a lining of China silk, or still warmer by a quilted silk lining.

Cloaks are made in both cape and sacque shapes. The sacques with round or square yokes are perhaps most popular always. Silk, cashmere, flannel and repped piqué are the materials used and lace or embroidery are the appropriate trimmings. Knots and

ties of white satin ribbons add much to their daintiness, whatever the material used.

NURSES' SUITS

A nurse's suit consists of a cap, apron and cloak to be worn over a plain dress. The cap has a mob crown of a white swiss or India muslin, plain or embroidered. Some erect frills of the same material placed across the front are the regulation style, but a gathered narrow ruffle on all the edge is also used as a finish and strings to tie behind are added generally. The apron is made of two straight breadths of wide Victoria lawn with two or three broad tucks across the bottom, or some wide embroidery may finish the edge. The breadths of lawn are gathered at the top and joined to a band that has ordinary strings to tie at the back. It should always be long enough to reach to the bottom of the dress over which it is worn. The cloak is made of cloth or flannel in brown, maroon or gray generally, and is of deep circular shape. It should be as long as the dress and shirred from the neck to the shoulders or gathered on to a round yoke. It should be completed at the neck by a full white muslin scarf or neck-tie, hemmed by a narrow hem along the sides and a deep hem-stitched hem on each end.

CHAPTER XII

CHILDREN'S CLOTHES

AMERICAN MOTHERS — SHORT CLOTHES — SMALL BOY'S CLOTHES—DRESS FOR GIRLS—AN APRON

AMERICAN MOTHERS

In no country is so much attention paid by mothers to the dainty costuming of their little ones as in America. French women are as a rule too vain and frivolous to care how their children are dressed, and when they do think of it, they array them in impossible garments often low-necked and short-sleeved and with ballet-like skirts reaching to the knees, and their unformed little bodies are cramped into tight-fitting spider-waisted bodices, the counterpart of the whaleboned ones of their mammas. In England, where the rising generation is kept strictly in the background, sensible but homely and inexpensive dressing is the rule, and English children are generally little frights in brown Holland pinafores and stuff gowns. In Germany economy is paramount, and a dark woolen or

linen garment which will not "show dirt" is the ordinary attire of the flaxen-haired little maiden. In spite of this marked tendency to simplicity, we owe much of the picturesque beauty of the modern child's dress to the clever English woman, Kate Greenaway, the illustrator of the familiar nursery rhymes. Dress the children prettily, but do not make dolls of them (this refers mostly to little girls); childhood, like "beauty unadorned is adorned the most." A child that is bedecked with silks and rare laces loses that chief charm of childhood, simplicity, and one ought as soon think of dyeing the russet gown of the dear little Jenny Wren. Few children are unattractive in themselves, but many are made so by the lack of good, sensible taste shown in their dress by those having them in charge. A neatly-dressed child is a pleasant sight, but one loaded down with silks and laces is really to be pitied. To be sure, for a best or company dress, it is allowed to have as rich a material as is consistent with the purse of the parent, but it is this over-dressing during play or school hours that is harmful to the child both physically and morally. Physically, as she can take but little part in the games of her companions when she is afraid of soiling or rumpling a nice dress; consequently, she loses that exercise the lack of which, in after years, will have so damaging an effect upon her constitution, leaving it fragile and delicate.

We have in mind the case of a little girl, beautiful in both face and disposition, who, having lost both

parents when she was but two years of age, and not having any near relatives, at least none that appeared to want to take the care of her, was adopted by a wealthy lady. This woman never had any children of her own, so she could scarcely be blamed for trying to make the child happy, as she thought, by clothing her in the richest kind of fabrics, trimmed with rare laces and ornamented by broad, heavy sashes. During the summer months, when other little ones, clad in cool, loose-fitting garments, played about, she sat or walked with the nurse-maid in the shade, and watched them wistfully. She could not take any part in their merry games, for she was loaded with finery and must not crumple or soil her clothes, and after a little while she had no desire to join them, but would walk by them with uplifted head, manner and gait, in imitation of some popular society belle. Yes, dress the children sensibly. The world has no place for miniature society belles; it wants natural, lovable little children.

SHORT CLOTHES

The first short dresses for boys and girls are usually made alike. They are yoke slips just long enough to reach to the ankles when the child stands. The same materials may be used for them as are used for the long dresses of infants. These are put on when the child is six months of age. When it is eighteen months old, belts may be inserted in these little dresses although the slips are often continued until the child is three years of age.

Fashion dictates whether their skirts shall be long or short but just here a protest may be entered against the long ones.

There is nothing more conducive to the health and happiness of children than the free use of their limbs. When the long unfolding skirts are worn they are hampered in every way. The baby can not kick, the two year-old little ones have their motion impeded and the four-year-old child can not run because her clothes hold her back.

SMALL BOYS' CLOTHES

Boys should wear trousers as soon as they begin to run easily. The Knickerbocker skirts must be retained until they are large enough to run around out of doors but after that time small boys should be given all the freedom of movement consistent with the necessary warmth. Mothers may without fear listen to the requests of the little fellows to give up the kilted skirts. It is, of course, from the commendable desire to be men that the small boys beg for trousers, but it is also because their skirts are bothersome.

The pretty little sailor suits with the long trousers, which fit snugly above the knee and are given a nautical spread at the ankle, are the more sensible and the prettiest suits for small boys. The union suits of

underwear, can be obtained in qualities to suit the various seasons and are the best underwear that can be provided. They are as pliable as Jersey cloth and give with every movement of the body. Long stockings held by straps which pass over the shoulders and broad spring-heeled shoes are the proper covering for the feet.

Little boys' overcoats and hats or caps should correspond. The smaller boys are generally given a cape over the shoulders of their overcoat but boys from nine to twelve discard this and wear long sack coats buttoned up in single-breasted fashion.

As regards dyes for either boys or girls light colors are more healthy than dark, since they contain less coloring matter, and fast dyes are safer than those which fade rapidly. Indigo-black is a very "fast" dye, and is therefore better than blacks obtained from logwood. Logwood has a peculiar effect well known by dyers, in that it deprives the skin of the sense of feeling. Dyed materials are least injurious when there is least perspiration and they should be especially avoided for dresses to be worn during exercise. White, therefore, besides being the prettiest, is the most healthy color for summer and other dresses.

This matter, with regard to color, applies particularly to underwear, but where it can be done economically all children's clothing should be white. The little sailor suit shown on the preceeding page is very pretty made in white serge or flannel, as is also the little girl's dress shown opposite.

DRESS FOR GIRLS

In choosing materials for girls' clothing care should be taken to secure warmth without adding weight. They should also be inexpensive and strong, so that the child may not have to be forbidden healthy play lest its clothes should be spoiled. No really loving mother will prefer the welfare of the clothes to the welfare of her child.

Woolens of lighter or greater weight according to the season are the best materials for children's dress. Aprons made of white cambric and pretty ginghams afford all needed protection from dirt. Girls and misses up to twelve years always look well and sufficiently fashionable in dresses made with round full skirts and round waists with long full or coat-sleeves. They are easily made and readily laundered.

For such a dress the skirt is quite straight, composed of two or more widths of material firmly run together. The bottom of it is finished by a hem about four inches deep, and above it may be a number of tucks, grouped according to taste. The opening at the back, six inches deep, is made in the midde of the width, hemmed and wrapped right over left in the ordinary way. The top of the skirt is gathered and sewed on to the waistband of the body. The body consists of five pieces, viz., one front, two backs, and

two sleeves. The seams on the shoulders and under the arms are neatly and thickly stitched, the raw edges are trimmed with the scissors, and overcast either singly or in the double.

The backs are strenghened by a one-inch deep hem, and fastened with excellently worked button-holes and as many little buttons. The bottom of the front is gathered for a short distance on each side of the middle to give a small amount of fulness over the chest. The neck and the waist are finished by a half-inch band, often put on with a piping, which greatly adds to the strength as well as to the neatness. These bands may form cases for tapes by which to draw the body up so as to fit each individual wearer. The armeyes are carefully curved and roomy. They measure large around to permit free movement of the arms. The sleeves are gathered both at the top and bottom, and if full, form a pretty puff, and the fulness at the bottom is set into a narrow band. They are firmly stitched into the armeyes, the raw edges are pared and then thickly overcast.

AN APRON

A child for all ordinary occasions never looks neater or more attractive than when wearing a pretty little pinafore apron over her dress. It is simple yet pretty in shape and is easily arranged. It may be made of print, cambric, checked muslin, diaper, holland or any similar fabric about thirty inches wide. They are always made to button at the back. They

are hemmed in a narrow hem all around and tied with strings fastened in at the sides, in a bow at the back which forms a modest sash. A little strong lace or other trimming sewed on all edges finishes it neatly.

SUMMARY

The choice of children's clothing should never be left to nurses or outfitters; but the mother, be she never so rich and fashionable, should superintend it herself, so as to be sure that every garment worn by her little ones is both healthy and comfortable. We must never let children wear clothes they have outgrown. Boots must always be made to fit, by good makers, and of the expensive material called glove-kid, and each child ought to have two pairs, which should be worn on alternate days, in order to prevent that molding of the foot to any peculiarity in the shape of the boot, which may happen if it is worn constantly.

The little ones must have clothes suitable for every kind of weather, so that they may never be kept indoors because they have nothing fit to go out in. They must have changes of clothes in case they come in damp. And last but not least, however great the damage may be to clothes, nothing must induce us to interfere with the little one's romping play.

From the foregoing it is clear that the first principles to be obeyed in the clothing of children are the prevention of undue loss of animal heat by the use of apparel so contrived that it shall not hamper their movements; and cleanliness. Both these principles may be obeyed

equally by rich and poor: for clothes may be made even more easily on a rational plan than in the common way, and soap and water are decidedly inexpensive; but people must devote time and thought to the subject.

CHAPTER XIII

DRESS TRIMMINGS

BIAS BANDS—PLAIN BINDING AND FRENCH HEM—ROUND PIPING—CORD-EDGE—DOUBLE CORD-EDGE—STRAPS AND BANDS—FUR TRIMMING—FLOUNCES—PLEATING

BIAS BANDS

Bias bands and rouleaux are modified or perfected bindings and cordings. They are always cut on the cross, or bias, and form very neat and elegant trimmings for woolen and silk materials, but they are not at all nice for washing materials, because they will often shrink, and always be flattened out of all elegance in the ironing.

Very great care must be taken to cut the material for bias exactly on the cross, folding together the selvage and raw edge of the material, then cutting along the corner piece thus formed, taking care to measure accurately all along the width of the first bias. This can afterward be pinned over the material as many times as there are strips wanted; they will thus

be all exactly alike. The strips are next sewed together along the selvages and the seams ironed flat.

The sewing on of bias is no easy task, especially to beginners, when the material is soft and limp. It is then necessary to pin or tack the bias very carefully to avoid its puckering or stretching.

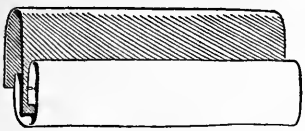
When the bias is meant as a border or binding, it must be laid upon the right side of the material wrong side uppermost, as low under the edge as it is necessary for the intended width of the bias. It must be run very straight and even, then the bias is turned down and hemmed in slip-stitch on the wrong side.

In sewing the bias band on the dress, care must be taken not to stretch it, for being on the cross it will allow itself to be stitched entirely out of shape with the slightest pulling. It must be eased in sewing enough to make it lie easily but without puckering.

Lay the band with its right side against the right side of the skirt or tunic, just above where it is to be when finished. Run the lower edge of the band to the garment evenly and straight, and without pulling the band. When this is done, turn the the band over, tack it smoothly in place, and hem the second edge (now the lower of the two) under, on the wrong side of the garment. The second illustration, on the opposite page, shows the band run to the skirt and turned over in place. The lower edge must be turned under and hemmed at the back.

STITCHED BIAS BAND

The stitched bias band is made of a bias band with its two edges turned in and tacked together one below the other. It is then sewed to the garment with the machine, the machine stitching following the line of tacking.



BIAS BAND IN TWO MATERIALS

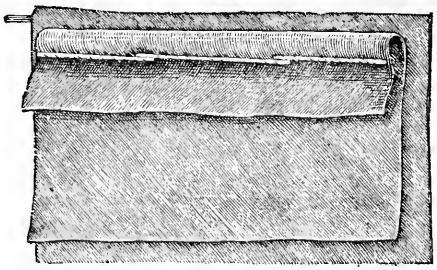
Another variety of stitched bias trimming is illustrated, made in two materials. The upper half is doubled and tacked to the garment. Over this the upper edge of the second band is tacked wrong side upwards. Afterward this band is turned over, its lower edge turned under and tacked in place as illustrated.

As a rule, bias trimmings should be made of different material than that used for the garment trimmed. Velvet and silk make beautiful trimmings on woolens. Velvet should never be put on velveteen and woolens do not look well on woolens, unless they are of vivid contrasting color or elaborately figured or embroidered.

PLAIN BINDING AND FRENCH HEM

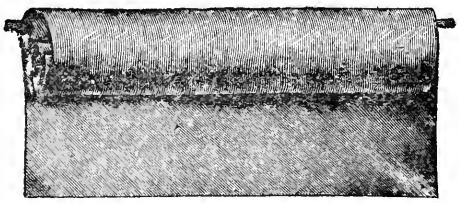
To make plain-binding, you must cut a strip of silk, on the bias, of twice the width you want for your binding. Double it, and run it on the right side of your flounce or cuff, keeping the raw edge of your binding to the raw edge of your flounce. Then turn the binding

over, and fell it down on the wrong side, taking care to let no stitches be seen below the run on the right side.



PLAIN BINDING (NO. 1)

The reason why this binding is made double is, that it so stands off with a handsome roundness. This binding is most used for bows and flounces, and other light trimmings, while the French hem suits better



PLAIN BINDING FINISHED (NO. 2)

for finishing a dress at the bottom, or for edging a cape, or the front of a plain cloak. French hem is made like plain-binding, except that it has a cord at the upper edge. This cord is run in, on the right side of the article to be trimmed, and the strip is then turned over, and felled down at the back.

ROUND PIPING

Round piping looks simple enough: but it is far from easy to make properly. It is illustrated in Chapter IX. It is made of a strip of bias about an inch wide, doubled and folded, and folded again till it is round, when the edge must be hemmed down. The difficulty is to prevent its twisting, so that the hem winds round and round the pipe. This can be prevented only by carefully cutting the silk on the right bias, and of an even width, and by folding it with great regularity. This kind of trimming is sometimes convenient for covering hems and joins, for finishing sleeves at the wrist, etc. Sometimes it is used for embroidering the bottom of the skirt, or the front of the body of a gown or cloak.

CORD-EDGE

The strip of silk or satin of which cord-edge is made is cut on the cross, or *bias,* as it is called: that is, neither straight along by the selvage, nor off the breadths, but between the two. Cut in this manner, the strip stretches easily, and can be turned this way and that, without puckering, as a straight piece never does. This strip is generally about an inch wide. It should be quite evenly cut; and several lengths should be joined, before you begin to make the cord-edge. The black or white cord, of the length required, is laid along the middle of the strip of silk; the upper half of the silk is folded down over the cord, and the two thicknesses of

silk are tacked together, so as to enclose the cord between them. What you have chiefly to look to is that your joins are neatly made, so that they will neither give way, nor show any of the white of the selvage; and that the two edges of the silk are kept so even as that the cord shall never be left bare, either on the upper or under side. You will also avoid leaving long thread-ends, which will annoy those who are to use the cord-edge.

Cording is illustrated on page 113. When the cord-edge is to be made of merino, or of any twilled material, care must be taken to cut the strips on such a bias or cross, as that the twill may lie across the cord instead of running along it. The first looks neat, the latter particularly ugly. It is a temptation, when small bits of silk are lying about, to take any that are on any cross, for making cord-edge. But the same piece of cord-edge should be made of strips cut all on the same cross. Two bits, one cut from left to right, and the other from right to left, may have quite a different shade when joined, so as to look as if they did not come off the same piece.

DOUBLE CORD-EDGE

A learner does this by tacking together two single cord-edges, leaving one a little below the other. A more experienced hand makes double cord-edge with less waste of time and of silk. She cuts the strips rather wider than for a single edge, runs a cord into each edge, and then, in using the edge, sets the two

cords on together. Double cording is illustrated on page 113.

STRAPS AND BANDS

Straps and bands have commonly to be stiffened. A piece of buckram is therefore cut of the same size as the silk; a cord-edge is set on at both edges, and turned down on the wrong side, which is then to be lined with a ribbon, or bit of silk. Some corded straps, intended to confine the fulness of the sleeve or body of a dress, are made without stiffening; and from this, from being very narrow, and from being always on the cross, are more difficult to make than waistbands, which are always stiffened, always cut the selvage way of the silk, and sometimes made without cord-edges. Broad or narrow, you must be careful to keep your strap or band of exactly the same width throughout.

FUR TRIMMING

The fur which is used to trim the different parts of a dress, cloak, or shawl, comes into the dressmaker's hands so prepared, that she has little to do but to fix it on. It is sold by the furrier in the proper shapes and sizes for collars, flouncing, and bordering.

A fur flounce is fixed only at its upper edge, by being felled down, the lower edge remaining free. If the fur be in the form of bordering for edges, it is felled down at the inner edge, like a flouncing, and the lining of the garment is run against the other edge.

A fur collar has generally to be lined with silk,

before it is set on. It is slightly wadded, to preserve the silk from being rubbed and worn by the leather. The raw edge of the silk being turned in, the lining is then run with a double running, against the back of the fur. The collar is then stitched to the cloak, and the lining felled down, or the join is backed by a stout ribbon.

FLOUNCES

Flounces form such a pretty becoming trimming for skirts, they are always regaining lost ground when some newer fashion has turned them for a moment from the field. There is a great variety of flounces possible, trimmed in various ways, or with pinked edges if the fabric admits.

Gathered flounces on the cross can be hemmed or edged with a bias band of another material. A flounce of cashmere cut on the cross looks very pretty edged with a bias band of silk to match, or of a contrasting shade. The bias band could be of striped or fancy silk. This ornamental binding is put on exactly in the manner of the bias bands as explained above.

Flounces on the straight, gathered or pleated, are very effective bound with braid, a method often pursued for serge dresses. Gold braid on white cashmere and silver braid on pale blue or pink, has also the happiest effect for evening dresses.

PLEATINGS

Pleatings of all kinds must be cut on the straight of

the fabric. No pleats made of bias material will remain in their folds.

Cut the strips for the pleating as wide as desired across the goods, and three times as long as the finished pleating will be. In other words if the pleating is to be one yard long when completed, the strip for pleating must be cut three yards long. Join together in narrow seams, the breadths of goods required to give this length.

The lower edge of the pleating may be finished by a hem, either machine stitched or blind stitched according to the material. Silk pleatings should never be machine stitched, while some woolen fabrics look much better finished in that manner. The upper edge may be hemmed or it may be overcast to keep its threads from fraying and then turned under the width of a neat heading.

There are many patented contrivances by which pleatings are made in a very exact and rapid manner, but when they are made by hand, the way is simply and easily learned. When the seams joining the breadths are stitched they should be pressed open flat. Then the hem must be laid and stitched and the upper edge turned over and basted. These should then be pressed flat with a mediumly warm iron. Then lay the lower edge in regular pleats the desired size and baste them in place with fine thread. Then treat the upper edge in the same manner making its pleats correspond with those of the lower edge. For pleatings narrower than

eighteen inches these two bastings will be all that is necessary.

When this is completed the final and all important pressing follows. A damp piece of muslin is first laid on the pleating and the hot iron passed over it, then a dry pieces of thin muslin is laid on instead and the iron used until the pleating is pressed perfectly dry.

The bastings of the pleating should not be drawn out until the trimming is secured in place on the garment. It is the best policy to leave the basting in the lower edge until the garment is about to be worn.

There are many varieties of pleatings. The fine knife-pleating, the ordinary side-pleating and the different sized box-pleats are all familiar trimmings and they are all treated in the same manner. They are often caught together in fanciful ways and make novel garnishments, but as these vary with prevailing fashions, we can not give space to them in a work of this kind.

CHAPTER XIV

SPECIAL COSTUMES

RIDING HABITS — CYCLING COSTUMES — BATHING SUITS — DRESS FOR BUSINESS WOMEN—ARTISTIC AND REFORM DRESS—TO DRESS FOR THE PHOTOGRAPHER

RIDING HABITS

Many improvements have taken place in ladies' dress for horse exercise. The long habits formerly worn were alike objectionable and dangerous: for they become soiled and splashed when riding on wet roads or across country; and by catching against chance objects frequently led to the rider's being thrown or injured. In case of accidents, also, they were very much in the way, entangling the rider's limbs, and embarassing the horse's movements if it fell.

The skirt should be longer than just to cover the feet and the material chosen should be as light as possible. From tweed or serge, much more comfortable habits can be made than from heavier cloths, and the waist is thus saved from the drag of a heavy skirt.

For the same reason the upper portion of the skirt and trousers should be well shaped to the figure.

The best authorities declare that for riding, as for other exercise, the body should be clothed entirely in wool. The habit should invariably be lined with flannel, and this plan is successfully adopted by many tailors. The trousers as well as the jacket may be thus lined throughout, and when it is done, all the underclothing that is required is a woolen combination suit.

There are many styles of riding habits but in all, the short, scant skirt is used, as is also the extremely plain bodice, and the trousers are long enough to strap under the boot or else short knee-breeches are used with top-boots.

The bodice of a habit that will be always in fashion may have high standing collar buttoning close to the throat, or else it may have the "step collar," notched and open at the throat (precisely like that of a man's morning coat), for wearing with a white chemisette and necktie. What are perhaps the most acceptable bodices, button closely up to the throat, and are canvassed throughout, the front edges curve outward, are double-stitched, and are further rounded out or fashioned by the tailor's iron. When made in tailor fashion the cloth of the bodice is fitted to the wearer, and is bound in all the lengthwise seams. The satin or flannel lining is then made up separately, and all its seams are concealed, as they are set inside. A good plan is to add a "corset belt" in front, sewed in the under-arm

seams at the waist-line; this is pointed like a girdle at top and bottom in front, has several whalebones, and is laced closely. The close coat sleeves have two buttons and button-holes at the wrist. The high collar is stiffly interlined. Two buttons define the waist line in the back.

The habit skirt is about eighty inches broad at its greatest width, and the top should fit without a wrinkle when the rider is in the saddle; it drops within two inches of the floor when she stands. It is shaped by curves and cross-cuts to fit over the right knee, and to allow room for the pommel. Inside the under half of the front is a loop in which the right boot of the rider is thrust just to the toe; on the back of the skirt is another loop, which is fastened under the heel of the left boot; these loops keep the skirt smooth and hold it in place. The long trousers are seated with chamois, and are attached to a wide satin waistband shaped out over the hips, which laces in the back to give greater latitude. Short breeches have a similar waistband, and are made long enough to button just below the knees, each leg buttoning differently, that worn on the right leg buttoning inside, while that on the left leg fastens outside, so as not to come between the limbs and the saddle. By referring to Chapters IV. and V. the reader will find many suggestions which will be helpful in adjusting tailor-made habits.

The tweed habits for the country are very light in weight, and made cooler for midsummer by having the

open-throated notched collar; they also have a pleated postilion at the back. School-girls have tweed habits made with a Norfolk jacket of narrow pleats, instead of the stiff bodice worn by ladies.

A plain linen collar and simple brooch accompany the riding toilette. The high silk hat is worn in the Park, but Derby hats of black felt are worn in the country. The hair is arranged in a very small twist or coiled knot or else it is in slender plaits placed round and round close against the head. The thick double-stitched gloves have gauntlets added, or else they are closed at the top and buttoned at the wrist, or they may be the loose glove, which is drawn on the hand easily, worn large and is without buttons.

Hunting habits are made of heavier cloth and should be especially thick and strong enough to carry the rider through brambles and over fences without a tear. A gay collar and vest of "English pink" cloth—which is bright scarlet—are sometimes added to hunting-habits.

CYCLING COSTUMES

Cycling is having a salutary effect on the general dress of women, for to ride comfortably the dress must be light and easy in every part. Heavy skirts hanging from the waist would inevitably produce backache, and tight stays would be too painful to be borne.

Neat, dark cloth costumes, ulsters or jackets, with small felt or cloth hats to match, are suitable for cycle wear, or dresses of those brownish materials which do not show the dust of the road. Until cycle riding has

become more common for ladies in great towns, they will hardly care to go about in such bright costumes as one uses for carriage wear, as by so doing they would obtain more notice from passers-by than would be altogether agreeable. There have been many inventions presented of costumes peculiarly adapted for cycling. They refer almost always to modifications in skirt, the object being to have a skirt which will look all right when standing or walking but which will also allow extra fulness over the knees when seated and running a wheel. The first of these dresses show at the right side of the skirt some bows of ribbon, and these, when the wearer is walking, hide the secret of the dress. When she mounts her iron steed, all she has to do is to unfasten some buttons which are cunningly concealed beneath the bows, and at once she has a skirt perfectly adapted for cycle riding. It is constructed on the same principle as the riding-habit now worn, with room for the raised knee, so that the skirt does not draw up with the movements necessary to propel the wheel. The part which is buttoned over is cut with a deep curve, so that when buttoned, the bows, which are seen on the right side are in the center of the skirt. The part that was folded over gives extra width to it, and the curve which is now in the middle accommodates the knee as it rises. Like the riding habits mentioned, these dresses are lined with flannel, and the ideal way of wearing them is with woolen combination suits next the skin, a stayed

body, fitting closely to the figure to take the place of stays, and buttoned on to this a pair of knickerbockers or trousers of cloth to match the dress. Of course, these unmentionables do not show; but a lady clothed in this way is better able to face the risks of accident than one in petticoats, which are liable to hamper her movements. Moreover, this method of clothing gives a sense of lightness and freedom which can never be enjoyed by one dressed in the ordinary way.

Another wheel dress is more like a cloak or wrap. The upper part of it is made like a Norfolk jacket to which a plain skirt is attached; a deep kilting is inserted the whole length of the skirt in front. When the wearer is seated the pleats are free and allow extra room for the knees. There is something very *chic* about this dress, and it is suitable for rather cold or wet weather, when it may be used as a winter mantle, or to take the place of that valuable but ugly contrivance—the waterproof. Although so different in appearance, these dresses are all made with the same design, that of providing comfortable and healthy costumes for lady riders.

Tight-lacing must be banished from the mind and body of the woman who would ride the iron steed; but since dresses for cycling should be becoming as well as healthy and comfortable, although room must be allowed to give perfect freedom to every movement, a really accurate fit, such as can only be given by great care is required.

These dresses, while suitable for cycling when made

in becoming colors answer as well for riding, walking tours and travelling.

Boots or shoes for cycling should be made to fit the shape of the foot, so as to be perfectly comfortable, not according to the present absurd fashion, which, instead of allowing that movement in the toes which should take place in walking, cramps them together into a mangled and deformed mass. The chief points to be observed in getting boots or shoes are that the toes should be broad, to allow full play to the toes of the foot; the heel, if any are worn, should be low and broad, and under the natural heel, instead of being a sort of peg pushed forward right in to the middle of the foot, like the fashionable heels. The waist of the boot, answering to the arch of the foot, should be to a certain extent, elastic; and the boot, though it should not press in the slightest degree upon any part of the foot, should not be too large, or it will chafe both stocking and skin.

BATHING SUITS

Navy blue flannels or serges that do not hold much water are the favorite materials for bathing suits. White flannels and serges are also used, and there are combination suits that have a skirt, vest, and revers-collar of striped flannel, especially pretty in pale blue and white stripes, or else dark blue and red, but dark sea-blue flannel makes the quiet suit in which the bather is least disagreeably conspicuous. Rows of mohair braid, a fourth of an inch wide, are put on for trimming in

white, pale blue, or red. Four or six rows are placed around the collar, cap, belt, skirt, and drawers. Still another pretty trimming for a blue suit is a border of white flannel two inches wide, with a fence row pattern stitched above this, and still higher up are blocks of the flannel two inches square. Sometimes the edges of the skirt and drawers are cut out in squares, piped around, and made to fall over a pleating of contrasting color, such as red or white under blue. The Breton vest and revers are much used with rows of white or red braid in clusters across the vest, while the revers are braided in lengthwise rows. Sometimes the entire vest is of white or of red wool in a blue suit, and the belt is of a color to match.

The favorite bathing suit consists of a long garment with the waist and drawers in one, joined together by a belt on which the skirt is buttoned. The neck is cut high, with a sailor collar, but the preference is for short sleeves that leave the arms free for swimming. There is, however. the choice of several kinds of sleeves given with most suits, viz., the mere cap in the armhole, the short sleeve, the half-long, which reaches to the elbow, and the long coat sleeve extending low on the hand to protect it from the sun. The cap sleeves are narrow at the top and lapped there, but are wider underneath, and turned downward, so that no matter how the arm is lifted the armpits are well covered.

The waist with a yoke and box-pleats extending to a belt is one of the best designs, with ample fulness

for concealing the figure. The yoke is cut very deep and square across to the arm and may be confined to the front of the garment, while the back has three wide box-pleats from the neck to the belt, and is covered at the top by the large square-cornered sailor collar. The drawers are sewed to the lower edge of the belt of the waist; they are buttoned down the front, and are made large and quite straight at the knee, and plainly hemmed, instead of being gathered to a band as they formerly were. The skirt is about two yards wide, and falls just below the cap of the knee, and the drawers extend two or three inches below the skirt. There should be an inside belt lining to the skirt (like that in children's kilt skirts) supplied with button-holes for the buttons on the belt of the waist. The outside of the belt does not show the buttons, and may be made of a contrasting color of flannel, or else trimmed with rows of braid; and this is so pretty, and so effectually holds the skirt, that it is not necessary to wear the canvas belt sometimes considered indispensable.

Beside the suit described, bathers who are well-dressed, wear long stockings, either black or matching in color the suit. Striped or fancy hose are never in the best taste. Ordinary bathers wear no shoes, but for those whose feet are tender or who desire to be shod, regular bathing shoes made of duck and similar materials are always to be purchased in cities near the sea. The oilskin cap, which is easily procured, is the

proper head covering for ladies who do not wish their hair to get wet. Beside this, one requires some sort of hat or cap that will shade the eyes and face. A pretty straw flat tied under the chin but with no trimming does this effectually and is not injured by the water. Ladies sometimes show very pretty muslin bonnets shirred on reeds for the front and with short capes and full crowns that are very pretty. These require to be rinsed out and ironed after each wearing to be really presentable. A large full circular cloak of cloth or flannel should also be provided to complete a bathing outfit. This necessarily need not be exactly like the bathing suit itself in color, although if they correspond, it is in better taste. This is worn on the beach when the bather is not really in the water and aside from all questions of modesty is a desirable protection from undue exposure and chill.

Little girls wear bathing suits very similar to those of the ladies in material and make. Some machine embroidery, or else rows of bright braid, trim them. For boys and very small girls, are one-piece suits with waist and trousers together, made of stockinet in narrow stripes, or else of flannel.

DRESS FOR BUSINESS WOMEN

So large a number of women are engaged in daily commercial pursuits, that the question of their dress has become an important one. The practical tendency is to-day strong in all women and it is forcibly illustrated by the popularity of the tailor-made gown. The

needs of women engaged in professional and commercial pursuits have undoubtedly been prominent factors in the successful introduction of this style of handsome, practical garments.

The tailor-made dress has really been a boon to business women. Its neatness and its durability have been the greatest possible good to them. A woman who goes to a place of business every day needs to be well dressed, yet she can not bother with furbelows. She needs the assistance of looking well, yet her dress must not monopolize too much of her precious time and strength. Consequently, it is best for her to adopt certain set features which will individualise her dress, and it then becomes a very much less perplexing matter. There are a few general rules which must always be adhered to: in the first place, a business woman's dress must not be easily soiled; it must be well made; it must fit; it must not be obtrusive in cut or color, and it should be of very good quality. There are some features of so called dress reforms that may with advantage be adopted, but we can not advise women who are busy earning their bread to make themselves conspicuous. The first law for such a woman is to be conventional, and assist in reform movements simply as side issues.

First of all she should decide upon one color for the prevailing tint of her whole costume. Many do already go to the extreme and always wear black. This is not

an objectionable thing to do in itself, although one can be as truly economical and tasteful in browns, grays, greens or blues, and at the same time not so somber. The idea is, always wear different modifications and harmonies of one color, and select only such accessories as will combine and blend with it. Let us take brown as an illustration. Let it be so arranged that the long wrap—for a business woman can not do better than wear a long wrap, summer and winter—the dress and the hat are brown. Then never let her be tempted into buying a color in gloves that will not look well with brown. When it comes to underwear, brown hose, brown flannel, cloth or silk petticoats and brown gaiters. Never let her forget, when making a purchase or giving an order, that she is in brown, and she will find herself equipped for any emergency. Then when she comes to hurriedly dress she can proceed almost haphazard, and will not in the end find she has arrayed herself in all colors of the rainbow, because she has not had time to make selections from a heterogeneous lot of clothing.

There is another idea some ladies have adopted with comfort and pleasure, and that is always to wear the same style of dress, with little or no variation This we can not recommend. It is too likely to grow tiresome to both the wearer and her associates, although one little woman looks well in a round skirt and waist tied with a ribbon sash, and another, who happily has a

beautiful figure, has worn a princess style of gown ever since the princess dress first came in.

There is one idea we should like to see exploded, and that is that women who are out almost all day should wear "good, heavy shoes." They should do quite the reverse. Trim fitted, neat, light weight fine boots are what every woman who works should wear. To be in an office all day in a pair of thick soled shoes, too stiff to allow the natural bending of the foot, is too harrowing; and when it comes to walking six or eight hours in them, it is quite enough to exhaust the strength of an Amazon. To keep up her spirits a woman should be light and sprightly in her step, and she can not be that in cork-soled boots. Let her get a well made boot of fine kid with lighter soles, and wear rubber "footholds" in damp weather, and she will see how light hearted her light steps will make her.

A bonnet is scarcely adapted to a business woman's wear; a hat is far preferable. It protects the eyes and complexion, and can be made handsome, though plain. For wear in cold weather a bonnet can not be too cordially condemned, for it is so slight a protection that it is little more than the cause for the twin afflictions of neuralgia and catarrh.

ARTISTIC AND REFORM DRESS

The earnest efforts of would-be dress reformers are now directed after a method that begins to tickle the fancy of women. Pretty women never took to Bloomers or Dr. Mary Walkers, but when reform comes in

the shape of becoming, nay, even enhancing garb, they stop to consider it. No woman pines to have the backache or to only breath within tightened limits, but any of them will endure it rather than to be a fright.

There are some very dreadful things said about women to-day, and perhaps most dreadful ones about their petticoats and corsets. We often feel like chloroforming some of the cranks who prate in regard to how women dress.

Take away her corsets and she has to substitute some awkward stiff waist, which is simply murderous. Take away her petticoats and what has she left to wear but trousers? She is likely to get a right to the ballot-box before she is given the right to appear in them.

However, all this agitation will probably end in the adoption of some modern dress reform, and the giving up of Parisian modistes' concoctions.

It is in the new tea-gowns or house-dresses that we see the influence or fore-shadowings of these newer reform robes. Even there we do not find decided indices, only premonitory symptoms, most evident only in contrast. The gown controlled by the old established rules is long-waisted and tight, and with beautiful long lines decorated in braid and cord. The reform points appear in loose, languid folds over the chest and limbs, hiding, while suggesting, the unconfined waist-line. The limbs are treated after the same methods, no tapes or tie-backs being allowed. Soft, clinging materials like cotton, wool or silk crape in delicious mauve, terra-

cotta or marine hues delight in a reposeful manner the observer's eye.

"We cannot dress artistically," on every hand, plump women are heard deploring. There never was a more mistaken conclusion. While studying the beautiful in dress one soon learns that lean estheticism is not all the art. You have but to glance at the women and their costumes that Rubens and Titian loved to paint to be convinced there may be refined grace in ample proportions. A woman above the average weight and below the medium height need never aspire to appear a sylph, but her attire may strike the educated eye pleasantly, if she adopts tunics showing longitudinal effects, uses dim esthetic colors, and preserves pleasing outlines. But there is one assured fact, she will never please artistically if she squeezes the flesh about her waist into heaving billows around her hips and shoulders and pushes her arms into sleeves that remind you of stuffed sausages.

London struck the new note in the esthetic movement of some years ago. It was pilloried by ridicule at the time, and in some sense it deserved it. So grotesque and exaggerated were many of its phases, that whatever in women's clothing was loose, untidy, ill-fitting, and of no particular color, was claimed as "esthetic" and laughed at as the result of diseased or erratic imagination. The power of the small school of worshippers was at its height several years ago, but was then confined to a very small school. After awhile

it ceased to attract attention, and the Philistines, who are nothing if not orthodox and conventional, believe that it has been sneered and ridiculed out of existence.

But an idea can not die; it is bound to live and flourish if it has a spark of vitality in it, and the esthetic idea flourished to such an extent that it has created a revolution, and now dominates every other fashion in women's clothes, except one, and with that, the "tailor-made" idea, it divides the honors. Both these predominant lines, or veins, were struck by English enterprise and originality. Nothing essentially new has come from the French since Worth invented draperied dresses, and he, it must be remembered, is an Englishman.

The difficulty has been the lack of ideas. Fashion must have ideas to work upon to produce novelty, and others not being forthcoming, was obliged to adopt the tailor-made idea and the esthetic idea, and by experimenting upon them, adapting them and applying them, produced wonderful results.

By the new system of esthetic reform, four garments are to be worn, instead of fourteen under the old system. The four articles of apparel are the tights, the vests, the combination garment and the dress. It means fewer garments. It means garments that do not destroy the outline of the body, but are made in accordance with them. It means garments that will allow free use of the muscles of the body. It means a minimum weight of clothing necessary for warmth. It means dresses

suited to varying conditions and occasions, as climbing, traveling, walking, promenading, fishing, etc. The beauty and advantage claimed for the new system are that the four garments can be purchased in dry goods stores, and can be easily washed. There is no band about the body, and constriction from corsets or collars is out of the question. The weight is distributed evenly, and there is perfect freedom of movement in every part of the body.

The tights to be worn with the reform dress cost about ten dollars each, and should last two years. They are not like silk hose, which ravel when a thread breaks. In winter a lisle thread sock is to be worn inside. The second garment is a little black silk or lisle thread vest. The combination garment resembles the ordinary drawers and vest sewed together. The dress is not so great a departure from the conventional ordinary dress. The problem is not so much in the evening dress, as in the home dresses and street dresses that will not be too great a departure from the conventional. Roughly described, the dress is made up something like the Mother Hubbard. The weight is on the shoulders and not on the hips. In winter equestrian tights of wool are to be worn like the old-fashioned leggings, only that they extend to the waist. With thin dresses in summer is to be worn a simple white or black slip, which consists of a waist and five breadths of silk. Some may wear ecru equestrian tights, to which black stockings may be attached.

"Two things are helping this movement greatly—the study of art and the study of science," says an ardent advocate. "Women are beginning to understand and apply more broadly the principles underlying all art. The second cause is the greater demand that is being made to-day upon woman's strength and the public character, so to speak, of her work. She is coming into direct competition with men, and she finds that, in order to keep up with her stronger brother, she can not hamper herself unduly. Our first and strongest point is the appeal to the esthetic and the endeavor to educate women as to what ought to be. We next call their attention to the manufacture of undergarments, working for two points. First, that garments should be manufactured so that we could buy them as a man buys his garments and not be troubled by having them individually made at home. And then we endeavor to have garments that will more nearly follow the outlines of the human figure. Our third endeavor was in the line of better physical development. We have not ignored the hygienic, the health side. The fashions of the past have been fully discussed and special ugliness pointed out. That which was good in fashions of the past has been dwelt upon, and it has been shown how such could be consistently applied to the dress of to-day. The most important and perhaps the most difficult task to accomplish has been the education of the dressmakers."

TO DRESS FOR THE PHOTOGRAPHER

First decide upon the style of photograph you will have, bust, three-quarters or a full length. The larger the size the more elaborate the toilette must be. A full length picture requires a fresh, perfect gown. Wear and hard usage show very plainly in a photograph. The gown need not be of expensive or handsome material but it must be comparatively new and unworn to get a satisfactory photograph.

So far as color is concerned it is rather unimportant. Black, dark green, crimson, brown and yellow take nearly the same shade and white and light shades of color reproduce in a similar manner.

The photographer will probably request you not to dress the neck too high or too tight, or in an exact circle, with the fore part of it lying close under the chin, for, of all things, the high mode of dressing the neck is distressing to an artistic photographer. It is done because the lady has a short neck or a long one, or it is thin and the cords must be concealed. It is done, for it is the fashion. This is all a mistake. You are surprised when the photographer says it, for there is a touch of bitterness in his tone. He illustrates his meaning by winding the lapels of his coat tightly around his neck. "You see, madam, the effect on a long face like my own. It overhangs and becomes almost deformed, while a round face becomes button-shaped, and none of the little tricks of hair-dressing or expression can remedy it. No; it's all a mistake.

If your neck is short, as you say, do not lose what you have, lower the drapery, do a little judicious borrowing, and, presto! the face that was round becomes oval. In any case the neck must not be hidden, for all the action and grace of position in a bust portrait centers there." A dress cut low in the neck always seems much higher in a photograph than to an observer. A masculine face is softened and refined by a soft neck dressing, a bit of lace being preferable to the stiff standing collar.

It is always best to secure in advance a time for your sitting, when making the appointment consult the photographer as to your dress. Let him know what it is to be. You may be undecided which of several to use. It then may be a choice in color or in cut, etc. He will tell you at once which is best. He may request you to try more than one, and in the absence of such invitation, you will be expected to pay extra for the experiment. While you are talking with him about dress, he is studying your face, expression, and form generally. If he also be an artist and experienced, he may see at a glance that your customary way of dressing the hair is not becoming, for, strange as it may seem, comparatively few women have the knack of arranging their hair in the mode demanded by their face. While he knows that the portrait must not be ruined by the hair being done up in an unfamiliar way, he may yet give you a few invaluable suggestions. For instance, he may request you to be

more careful in dressing the left side than the right, thus signifying that the left side of the face is the better. Few have both sides alike. There is often almost as much difference as between two persons. The nose is much or a little to one side; one eye is smaller, because one lid droops more; there is a depression over that spot where a tooth has been extracted. The uneven shaping of the lips alone may decide which side of the face should be prominent. You laugh rather to one side—and by-the-bye there is always something pretty about such a laugh—and you have developed a dimple, which, sad experience teaches the photographer, will be demanded of him. But, as it happens sometimes, he may fail to detect the slightest difference between the right and left, but he still requests you to take special pains with a certain side of the hair, as he prefers to show that side of the face.

This is because in every atelier the light is better at one end of the room than at the other, and he is accustomed to place his sitters there. Now, and not when you come to sit, is the time for you to tell *him* what *you* prefer. You wish a three-quarter face, or a front view, or a profile; you have studied the idiosyncrasies of your face for years, and have so decided. He listens respectfully, but his eye has searched out all the little secrets of anatomy, and fathomed your hidden reasons for thus and so.

In keeping your appointment be punctual. A few minutes too soon is better than one minute too late.

The toilette-room is yours, strictly, until you return from your sittings, and you are justified in locking the door and retaining the key. Take your own powder with you, but do not use it, unless you have studied "making-up" for the stage. A good theatrical "make-up" will photograph well; rouge and a trifle of darkening around the eyes, especially the eyebrows, aid in bringing out the features, and do not show. Under ordinary circumstances, however, the photographer will use your powder much better than you can. If he uses it at all, it will be upon the hair alone, which generally takes several shades darker than it is, particularly with yellowish or auburn casts.

Remember that a bright sunlight is the worst light you can have for a photograph. Choose, if possible, a day with an overcast sky; a snowy day is excellent. The early part of the day is to be preferred, say between the hours of 10 and 12 A. M., as then the light is more actinic, and the photographer has not been wearied.

CHAPTER XV

DRESS FOR HOME AND FOREIGN TRAVEL

DRESS FOR HOME TRAVEL—DRESS FOR SOUTHERN TRAVEL—DRESS FOR THE FAR EAST—DRESS FOR OCEAN TRAVEL

DRESS FOR HOME TRAVEL

A traveling costume for wear in the north, east or west of the United States, has long since ceased to differ from one's shopping gown. The fashionable woolen dresses seen on our streets are admirably adapted to ordinary traveling.

The most important matter in regard to a traveling-gown and which is often overlooked—is a comfortable fit. The bodice should be especially easy fitting. The arms-eye and the sleeve should be sufficiently large and roomy not to bind the arms. The linings of both bodice and skirt should be of the lightest weight, and consequently silk linings are especially desirable for traveling dresses.

The color of such a costume should be governed by what is becoming to the wearer's complexion, although

dark shades of gray and blue have been found to stand the dust and moisture better than other colors.

Brown we are told, is a most serviceable color but experience declares it grows faded on the tops of pleats and spots with a good deal of alacrity even in the finest and most expensive fabrics.

Black, except in silk does not make a good traveling dress; it grows dusty and rusty and is a most trying costume to a tired woman, unless her skin is of the freshest.

Women with chestnut hair and fair complexions can always wear the pretty shades of blue. This color is very serviceable. In darker shades shot with lighter color or striped with hair lines in clusters, it is an excellent choice.

Sand grey is another color which wears admirably and is usually becoming. With bag, strap and belt of russet leather it is an elegance.

DRESS FOR SOUTHERN TRAVEL

Unless one goes out prepared for certain peculiarities of the Southern climate and customs, she is sure to come to grief. There prevails in the North a poetical notion of the South as the land of sunshine and flowers. This is true in summer, and in winter the South has very warm days but it has intervals of cold. These cold days are so damp and so pervasive in their dampness, they are harder to bear than the cold days of the North that are so brisk and sharp.

There is no Southern climate which is continuously

and evenly warm during December and January. Taken as a whole, the South during those two months and the first half of February is rainy, chilly, foggy—anything and everything but "sunny." Georgia, the Carolinas, and the rest of the middle Southern States have nights almost every winter when the mercury drops below thirty-two degrees. The spring months from March to the middle of May are ideally pleasant; but the Northerner going South should be prepared for cold, carrying plenty of warm clothing. It is well also to have a few rugs in a party, for Southern hotel-keepers are very frugal with their blankets and but few Southern houses are provided with chimneys, so that one could have a fire in her room. Consequently, the traveler South wants to be supplied with extra flannels and with light weight woolen dresses and fur wraps. Cashmeres and light weight cloth, in light colors and white make the most tasteful and comfortable dresses, and soft India and other silks are among other fabrics, tourists in that part of the country have found most useful and popular.

One has always to consider that stout, loose shoes are most needed in Southern travel. The land of the orange is the land of sand. Where it is not sandy it is muddy.

DRESS FOR THE FAR EAST

We are indebted to one who has been long resident in China and Japan for an extended account of dress required for the far Eastern countries. "Few," she

says, "unless they have spent some time in China and Japan, realize the difficulties attendant on the selection in America and Europe of a suitable wardrobe for the peculiar climates of those countries. The difficulty is much enhanced by the variety of climate each of the foreign settlements offer, but a few general hints may prove useful. Generally new-comers among the ladies are brides, who bring from home such a trousseau as they would require at home, only to learn by sad experience that many of their prettiest things are useless.

In Shang-Haï the winters are cold, also in Yokoama and Kobe, where one would find furs agreeable. Indeed, the winters may be fairly compared with those of Baltimore and Washington in temperature. In Canton, Hong-Kong, and the south of China heavy autumn clothing only will be necessary—hardly that—more feeling of cold coming from the great dampness of the country than from the temperature. In Japan furs are always agreeable in the winter, although snow and ice are exceptions.

The spring and autumn need not be considered, as, like the dawn and twilight, Nature has omitted them from her time-table.

For summer a number of washable lawns, muslins, nainsooks, or batistes and ginghams, simply made and without linings, are the best. Any dress that can not be done up by the home laundress must be omitted, unless the lady is willing to do it herself; and for the

same reason fine laces should be avoided, embroidery being the most serviceable trimming.

Again one needs a much larger supply than at home, as the intense heat renders frequent changes of dress necessary. These washable white dresses are usually worn in the smaller settlements at all dinners and evening entertainments in the hottest weather; in the larger settlements all entertaining is abandoned because of the difficulty of dressing elegantly and comfortably. One needs several light white, pink, or pale blue nun's veilings or cashmeres for cool weather tennis and calling, or afternoon teas; some ladies wear nothing else. For evening or ball dresses one or two lace, gauze, or grenadine, and one heavy silk or velvet for winter, are all that are needed. Dinner dresses should form the *pieces de resistance* of the wardrobe, as dinner-giving is by far the most general way of entertaining; other entertainments, with the exception of tennis parties, are few and far between.

Most ladies find it advisable, especially the elder ones, to make the dinner and ball dresses mutually convertible. In the large ports, such as Hong-Kong, Shang-Haï, and Yokohama, there is a large and gay society, and there one needs as elaborate a wardrobe as her means will allow, but in the smaller ports an extensive wardrobe is mere folly; and most ladies confine themselves to two or three simple evening or dinner dresses, and wear them continually until worn out; for in a small place one meets the same people

morning, noon, and night, and so, as in a family, little regard is paid to the number and variety of dresses.

As there are few or no concerts, theatres, etc., and when they occur they are attended in full dinner dress without bonnet, the number of street dresses should be limited, one or two for the season being an ample supply.

It should be remembered in making selections that such conveniences as the professional cleaner and dyer or the fine French laundress are not to be had, and that the freights to and from America and Europe are too high to admit of sending anything but gloves home to be done over.

In hats for winter wear one's choice is unhampered, and only governed by the suitability to the wearer, but the choice for summer is not so free, owing to the great heat and glare, so that all who can should wear as much as possible large brimmed or sailor hats. Curled plumes should be avoided, as the hot is always the damp season, and the plumes soon lose their crinkle.

A large supply of pretty fancy ribbons for dress loopings, and sashes for wash dresses, hats, etc., is very useful and necessary.

Gloves are one of the bugbears of the far East, the climates as a rule being so damp that if the kid does not stiffen and crack, it is apt to mould. Great care, however, will avoid both misfortunes. The writer having kept gloves successfully for two years in the following way, can confidently recommend these pre-

cautions: Wrap the gloves in tissue-paper, with a layer of paper separating each glove from its mate or neighbor, after sunning them well. Then put them in a tin case the cover of which fits over the box about three inches, and so closes it air-tight, having previously baked the box and lid in a hot oven to destroy all insects or fungus germs they may have contained, and allowed them to cool open. Close the gloves in this way, and repeat the operation once in six months, and gloves will keep.

One needs a selection of street and evening Suède kid gloves, some dog-skin walking gloves, for mountain or country wear—chamois-skin gloves are equally good—and a good supply of silk gloves for summer wear in street and evening. After wearing, it is better to keep gloves in a light basket, unrolled, as they are apt to mould in a close box or drawer.

Shoes are among the weightiest problems of life in the East, and the number of Chinese who can make a 'welly good shoe' is astonishing in the light of the universal complaint. A good supply of strong walking boots, house and dancing shoes, and slippers, can not be too strongly urged, as well as the precaution of leaving one's measure with a competent shoemaker at home. The measure left at home should be made for loose shoes, as all, without exception, find that the feet swell so during the nine warm months of the year as to make a formerly good-fitting shoe extremely uncomfortable. Strange to say, the swelling is more notice-

able the second summer than in the first. All unworn shoes must be kept in the tin-lined chest hereafter described.

Anything pretty in stockings and handkerchiefs forms an untold addition to one's comfort, as only the simplest of those articles can be bought in these countries at anything but extravagant prices, if they can be had at all.

Fans, parasols, and umbrellas should be chosen as unlike as possible to the Japanese styles, as the old adage regarding the "honor of a prophet in his own country" was never more forcibly illustrated than in this matter.

One should strictly avoid all pseudo-Chinese or Japanese styles in selecting the wardrobes, for the important reason that living in a country with as marked schools of decorative art as the Chinese and Japanese, one is inevitably and unconsciously strongly influenced by the all-pervading style, and so anything which differs from it forms a pleasing and refreshing break in the monotony. Again, if one must have Chinese and Japanese styles, it is better to wait until the articles can be chosen in the best markets, where varieties and beauties undreamed of in America and Europe can be had at half price.

Owing to the intense heat, a dozen, at least, of everything in underwear is advisable. Muslin or linen for the drawers, chemises, and petticoats; heavy merino

vests and drawers for winter, and the thinnest wool gauze vests for summer, are required.

For summer under-skirts, nun's veiling is the best material. In all under-clothes fine lace or puffing is troublesome to have done up. Although washing is cheap, it is hard to get fine work done.

One thing is urgently recommended; that each lady bring with her a well-fitted waist-lining. It is easy to find native tailors everywhere who will, like the Chinaman who copied the sailors' breeches even to the patch in the seat, copy a dress exactly, and yet are utterly unable to fit a person without a pattern.

Rubber goods should be chosen with care, as something in the atmosphere rots and cracks all rubber in a very short time.

Every lady must expect to provide herself soon after her arrival with a tin or zinc lined camphor-wood chest, long enough to hold her best dresses unfolded. Such boxes can be made by native carpenters for from seven to twelve dollars (silver).

From the wardrobe to the toilette is but a step, and the recommendation for a good supply of face powders, soaps, cologne, and perfumes, especially if one is accustomed to use only special kinds—may be pardoned, as well as the following.

Stationary, much and varied, is a necessity; everything is done by notes, or, as they are called, "chits;" hence an unlimited number of notes, invitations, regrets, acceptances, inquiries, thanks, etc., are always being

exchanged; even the orders to trades-people necessitate those; so that a varied assortment of papers and cards is a comfort. Most notes are sent by private messenger in a chit, or receipt-book, which is returned.

Custom-house duties being merely nominal, it is easy to import all that one wishes from England, France, Germany, and the United States by the steamer lines running to those countries. All the materials for drawing, painting in oil or water colors or on china, embroidery or fancy-work, and music of any kind, must be imported."

DRESS FOR OCEAN TRAVEL

Woolen dresses made in the prevailing fashion and with as little ornamentation as possible are the correct gowns for ocean travel. If cloth is used for the dress it should be more than carefully sponged before making up, so that dampness can not affect it. Flannel treated in the same manner is also an excellent fabric for these dresses. Tweed, cheviot and suiting cloth, in not too heavy quality, make the finest and most dressy ones, however.

The best dressed ocean traveller will provide herself with a wrap of the same material as the dress. This may be a long close fitting coat or it may be only a jacket just as the wearer considers most becoming and most fashionable.

Other heavy wraps and rugs will also be required for the voyage, if the voyager is not confined all the trip to her state-room. But for pleasant bright days

the jacket or coat, as the case may be, will be all that is required for the daily promenade on deck.

A soft felt hat or Tam o' Shanter cap makes the proper headcovering. This can be thrown aside at will, or drawn over the eyes, to one side or the other of the head as the sun or wind demands.

An ocean steamer is not a good place to indulge in worn boots. Neat, snug fitting ones are quite necessary, as the feet are as much an index to your character as the tidiness of your hands, and the deck of an ocean steamer is a great revealer of them. Woolen underwear and black silk petticoats afford the most protection during the voyage and do not soil easily.

There is no need for many changes of dress while on board ship. One other dress may be added to the regular traveling gown to be carried in the little steamer trunk, but it will probably never see daylight, as ladies are not expected to make dinner or evening toilets. It need only be carried for use in case of serious accident to the first gown.

A pretty dark woolen wrapper or tea gown will be required for use in your state-room only, and be sure to have a large number of fresh handkerchiefs and your full supply of toilet appointments.

When traveling in England or on the continent very little variation is made in dress. It is the same one requires in America. However, the matter of luggage is a much more important matter. The charges on extra baggage are enormous compared to those in America, and the traveller should be governed thereby.

CHAPTER XVI

MOURNING

MOURNING FOR WIDOWS—MOURNING FOR A PARENT, CHILD OR SISTER—CHILDREN'S AND SCHOOL-GIRLS' MOURNING—COMPLIMENTARY MOURNING — SECOND MOURNING—FOR THE NECK

MOURNING FOR WIDOWS

The mourning worn by middle aged widows is the deepest worn by any woman. Fashion dictates materials from season to season, but lustreless cloth heavily trimmed with crape is the orthodox fabric used. In families where crape is considered unwholesome woolen stuffs without lustre, such as serges and camels-hair cloths, are used. They are not so costly as crape either. For winter these serges and cloths are deep mourning, while for warmer seasons, tamise cloth, nun's veiling and iron-frame grenadine are proper fabrics.

Widows wear this deep mourning for one year, two years, and often for life according to circumstances and their own feelings on the subject.

The severe designs denominated tailor-made are especially suitable for mourning costumes. The plain

round skirt and pointed basque, made to fit perfectly, is the design always in style. Around the bottom of the skirt deep folds of crape are added. For widows this fold or band is sometimes as wide as half the depth of the skirt. Folds of crape are introduced on the bodice and sleeves more or less profusely according to the taste and age of the wearer.

The more elegant of mourning dresses are made over silk foundation skirts and with silk bodice linings.

Wraps to be worn with first mourning dresses are made of the same material as the dress. Jackets, long cloaks or short mantles are alike in good taste for such garments. For winter they must be warmly wadded and lined. Any trimming except crape is not in good taste. Fur or embroidery of silk or passementerie should never be used. In the coldest climates of the United States fur garments are absolutely required but fur-lined cloaks are to be preferred to sealskins in such instances.

The widow's bonnet varies in shape as do other fashions but its characteristics should always include small size and the utmost simplicity in make and ornamentation. The widow's veil is long enough in front to come to within eight or nine inches of the bottom of the dress skirt and to hang half this length behind. The hem should be fifteen to eighteen inches deep. The most costly and handsome veils are of crape, but they are not the most durable. Nun's veil-

ing is liked and much used. It is much lighter and is not so easily affected by dampness and dust.

MOURNING FOR A PARENT, CHILD OR SISTER

For mourning for a parent, child, brother or sister the same materials are employed for the first mourning as widows use. It differs from the widow's dress in that it may follow prevailing styles in cut and trimming. Crape is used as velvet, ribbon or passementerie is on colored costumes. The mourning bonnets should not be so severe in shape and the veil worn will be much shorter than for the widow's mourning. In these cases the veil extends only to the knees in front and to the waist at the back.

This mourning for a parent, brother, or sister is worn for one year when it is lightened by black silk without crape. When it is a mother mourning for a child it should only be worn nine months, and during only three months of the nine should the crape, less deep than for a widow, be worn. Then for the six months following black dresses only should be worn.

CHILDREN'S AND SCHOOLGIRLS' MOURNING

School-girls in their teens have seldom more than the first dress trimmed with crape and afterward wear flannel, serge or cloth trimmed with braid. It is always most deplorable when childhood must put on mourning and it should at all times be made as light and of as short duration as possible. Their dresses are simply made of serges and homespuns, without the fragile crape

trimmings that are so soon defaced and are always unsuitable for children. Their black hats of felt or straw are always trimmed with black feathers or jaunty ribbon knots in as coquettish a manner as their little friends wear in colors. Custom demands their cloaks or jackets should be black and with very little ornamentation.

COMPLIMENTARY MOURNING

The mourning worn for distant relatives or for connections by marriage, complimentary mourning, is merely all black garments worn ordinarily by those who are not in mourning at all. For dresses of this kind, cashmere trimmed with braid or silk, grenadines and lace or silks trimmed with jet ornamentation, are used. The younger women vary this mourning by wearing pure white dresses for pretentious occasions. Rich lustreless silks are those perferred by elderly women for the same purpose and trained skirts add much to the dignity of such toilettes.

The same rules hold good in regard to the hats and bonnets worn during this period. Felt and straw shapes with lace, feathers and other fashionable accessories are permissible, although black must always be their hue. Crape is not used in such instances unless it is otherwise fashionable.

SECOND MOURNING

Strictly speaking, second mourning consists of the same mourning assumed for complimentary, but the

dead black is soon relieved by the adoption of gray, purple, lilac and heliotrope. These colors are more generally preferred to combinations of black and white which are also in accordance with the strict rules of second or half mourning.

For very elegant second mourning toilettes, jet and embroidery are sometimes introduced but lace is never considered mourning in any sense of the word. Even in light second mourning when lace is used over white, it is not in the truest idea mourning. Gold ornaments should never be worn with any kind of mourning.

While we can not sympathize with those who demand black underwear as necessary to complete deep mourning, still it is in the best taste to discard white petticoats, substituting black silk or worsted ones.

FOR THE NECK

White is often worn at the neck and wrists in the deepest mourning, as it is considered by some very unwholesome for black crape to come in contact with the skin, on account of its dye, and because of the small flakes that escape from it. Widows wear a Byron collar and deep outside cuffs of white organdy with a hem an inch deep; these, with a small white tarletan cap in Fanchon shape, are used by widows only. Two or three bias folds of white canvas or of crêpe lisse are worn by those in mourning for parents, brothers, sisters, or children. There are also leaf scollops of lisse in two or three rows, and plain piqué folds. Those who insist upon black for the neck, how-

ever, use bias folds of canvas grenadine or of silk muslin in preference to crape.

Common-sense and decency should characterize the gradual discarding of mourning. Crepe lisse at the neck and wrists leads the way to second mourning. A lighter veil succeeds the heavy crape one, before the veil is absolutely discarded. And in such gradual transition the changes should be effected.

CHAPTER XVII

BRIDAL OUTFITS

SEASONABLE GOWNS—THE VEIL—BRIDESMAIDS' DRESSES—FOR QUIET WEDDINGS—THE BEST DATE—BRIDES' TRAVELING DRESSES—THE GENERAL TROUSSEAU

SEASONABLE GOWNS

The morals of fashion in weddings should always be governed by good taste. There should never be anything done or worn at a marriage ceremony which can in any way make the ceremony light or ridiculous.

The dress and attendants of the bride should be in keeping with the season and her position in society.

At a June wedding the dress of the bride should be of the thinnest and lightest material. If she has a great deal of real lace, let it be put over the thinnest white crape or gauze, and her veil should be pinned on so that it will not be too heavy on the head.

As for the bridesmaids, they can not have prettier dresses than white lace; the white dotted or imitation laces which can be washed make very pretty and not too expensive dresses.

But the fashion for June weddings, especially in the country, is always somewhat eccentric, and permits dresses of percale, brilliantine, muslin, and other summer materials. Round hats crowned with flowers and little bonnets are also in order. Nothing can be prettier than a bridal group arranged by an artist so that every bridesmaid makes a picture by herself. The old fashion of hiding a silver coin, a thimble, and a ring in the cake has been revived. The one who gets the ring will be first married; the one who gets the thimble is assured of single blessedness; the fortunate possesor of the coin will have great wealth.

At a December wedding the bridesmaid carries a large bunch of holly with glossy leaves and red berries, the flowers then in season, just as the eldest sister of this bride might choose Easter lilies for her maidens, in Easter week. For the midwinter wedding the ten ushers might wear white hyacinths for boutonnières, white satin scarfs, and pearl scarf-pins; their pearl-colored gloves have wide stitching in pearl-color, and are precisely like those worn by the groom. The bride carries a prayer-book with soft white leather cover and a "posy" of long-stemmed Parma violets. Her gown being of white silk muslin over satin, the tulle veil may have a wide lace border.

Satin, soft repped silk and lace are used for the most luxurious wedding dresses. At no other time in her life does a woman want to be better dressed than on her wedding day and if she has wealth and social

position, it is perfectly proper to wear as elegant and beautiful a gown as money can provide. Yet an extravagant display, where it cannot be afforded, is one of the most unseemly spectacles in social life.

However, costliness in dress does not alone make a beautiful bride, there are many simple, yet most beautiful fabrics that may be used for her robe. Mull and crape are both available. Tulle dresses are often suggested for the same purpose; but if well made they are costly and more easily spoiled than either mull or crape.

Where there is a lace flounce in the family, it belongs to the bride, as a matter of course, but for young women, its omission is never noted.

THE VEIL

Tulle veils are preferred for very young brides. Lace veils are seldom becoming, but, like the lace flounce, if there is one in the family, the bride generally wears it. The tulle for veils is three yards and one-half wide and should be long enough to reach to the end of the train. Its edges are evenly cut and not hemmed. If the train of the bridal dress is cut rounded, that end of the veil is curved to follow the outlines of the train. A small piece of the veil is generally worn over the face until the ceremony is completed when, the maid of honor assists in raising it. The fulness of the veil is massed in a small space just over the bride's coiffure. It is fastened by either jeweled or simple long pins.

In Germany the tulle veil after the ceremony is

divided up and carried away by the unmarried guests to dream on, as we do on wedding cake in America.

BRIDESMAIDS' DRESSES

A bride always suggests the dresses for her bridesmaids, and the greatest latitude is allowed in their style and material.

It may be she will decide to be accompanied by two small girls, who walk just before her to the altar. They should be dressed in quaint and picturesque fashion and be supplied with fresh, delicate flowers. Or she may have instead, two little boys, dressed as pages, either to walk immediately behind as train-bearers, or to precede her, as if to make way for the bride.

But the stately grown-up bridesmaids are of more importance. The finely dotted net called point d'sprit is a beautiful material for their dresess, at least for the skirts, while the waists may be made in silk, satin or some other heavier fabric. This net is very inexpensive and is very effective trimmed with either lace, ribbon or flowers.

China silk and the China crapes which always drape so beautifully are delightful gowns for bridesmaids. Where there are six, eight or ten maids it is an effective fashion to have them assume in couples, different colors. For instance two maids may wear pink, two yellow, two blue and two violet. They should carry flowers of their respective hues.

Large hats or picturesque bonnets are sometimes worn by the bridesmaids with beautiful effect, and again

when the bridesmaids prefer demi-trained dresses, short veils of tulle are worn reaching half way down the skirt. They are usually fastened on with pins and no flowers are worn on the hair.

Fashions of the day must dictate regarding the gloves and shoes worn both by the bride and her maids. Still slippers made of the material of the dress worn and undressed white kid gloves will always be unobtrusive and elegant in their effect. Slippers made of the dress material are not expensive and any city shoe shop will get them up for less than five dollars.

FOR QUIET WEDDINGS

For brides, whose tastes are more subdued, when no maids are to be in attendance, the question of dress is of much simpler solution. She may wear her travelling dress, or a simple light house dress and be pronounced a most beautiful bride.

Widows who are again marrying, also seek something not ostentatious. There is no law against young widows being accompanied by maids but society is governed by unwritten edicts often and this is one of them.

Brides who are in mourning, should cetainly throw aside black for the marriage at least, even when they resume it soon afterward.

Young ladies who marry widowers, sometimes consider it etiquette to be married in a bonnet and high dress. If they are not very young, this is perhaps better.

THE BEST DATE

Amongst the Romans, June was considered the most propitious month for a wedding. Whether the marriage of Juno to Jove gave them any great reason to think so or not we cannot ascertain. But they were true to the Queen of Heaven, and paid her all the honors.

Nothing can be more lovely than a June wedding in England on a great estate, where the church is near the house. First come the singing boys out of the church chanting an epithalamium. They walk before the rector and his assistants, all robed in white, to the door through which the bride is to pass. Then out of the house come the child bridesmaids, scattering flowers; then the stately grown-up bridesmaids; then the bride on her father's arm; then the boys strike up a new song, and precede the whole party to the church. After the ceremony the bride comes out first, and the girls of the Sunday-school, all dressed in white, precede her with songs, to her door scattering flowers; the rest of the party follow. And then the reception is held in her mother's favorite room, generally where the old family portraits are hung.

BRIDES' TRAVELING DRESSES

It is not at all necessary a bride's travelling dress should be fine and rich; a splendid dress would be really unsuitable. It should be only fresh and well fitting and the simpler always the better.

That famous or infamous young woman who declared she found nothing in all the consolations of religion equal to the comforting consciousness of being well dressed, might insist upon a splendid toilette, but her followers are rare. Traveling dresses for brides in England are also often very elegant. Velvets, satins and embroidered light woolens are often used. But their railway trains are less dusty than ours and more secluded and then there, the groom generally drives the bride in his own carriage to some neighboring country-seat, where they spend the honeymoon. A fine carriage, with four horses, all decked with white favors is a pretty sight and the bride dressed in light colors in it with the happy groom makes it still prettier.

However, in America, our railway coaches have become so perfected with regard to ventilation, one may wear a toilette suitable for the drawing-room. Indeed, the days of taking a worn out dress in which to travel are past and one's station in life may be determined quite nearly by the clothes you wear when traveling.

Consequently the going-away gown of the bride is generally tailor-made and some fine, dark cloth is employed for it. For a winter bride, velvet or some similar fabric may be employed in combination, but neat stitching or plain well pressed edges make the cloth gown in the best fashion for Fall and Spring seasons' purposes. The hat should be a small fashionable shape, just sufficiently handsome to correspond

with the gown. The traveling hat is frequently made in part or altogether of the material used for the gown.

The traveling toilette is never complete without a seasonable wrap. If the weather permits, a jacket or long coat made of the same material as the dress is in excellent taste but in winter, the sealskin or cloth wrap provided for general wear is all that is necessary.

THE GENERAL TROUSSEAU

The old fashion of stocking a bride with clothes enough to last her the remainder of her natural life haspassedinto history. That foolish idea is banished.

A young woman should only provide herself with a complete and good outfit of clothes such as she should have at hand all her life.

This outfit should be fresh and well made and not lacking in necessaries, but that does not mean a dozen dozen of each piece of underwear and a dozen trunks filled with frocks. It means rather just enough clothing to last the bride one year, at the furthest.

No woman with real womanly pride wants her prospective husband to provide her trousseau, and no woman wishes her husband to be put to much expense immediately. Yet it is not best to leave it too long before allowing him to provide something for her comfort and adorning. He will take a pleasure in doing it and such harmless pleasures should not be denied him.

It is difficult to discriminate or to make positive general rules that will be useful but for a young woman in moderate circumstances, moving in a modest circle

of society, a hint may be given and from that others may draw information.

Such a bride will require but one half-dozen night dresses, the same number of drawers, undervests, corset-covers and dressing sacques. She will want the same number of petticoats, with two flannel short ones, one white and one colored.

A long black silk petticoat should be among the first six. She will need the same number of hose, two pairs of walking boots and as many house shoes. She should have six to ten pairs of gloves and plenty of collars and pieces of ruching and lace for her dresses. Handkerchiefs may be unlimited but one dozen is sufficient. There must be a winter wrap and one for spring and autumn wear. Three hats will be required, one for the best, one for general and another for evening wear.

By way of gowns, she must have two woolen street dresses, as many silk visiting or dinner dresses, one evening dress at least—her wedding gown will answer, if it is not too elaborate—two simple and pretty house dresses and a heavy and a lighter wrapper or teagown.

She should be provided with good brushes for the toilette and all the other necessaries for the same.

CHAPTER XVIII

FANCY AND THEATRICAL DRESSING

MATERIALS FOR STAGE DRESSES—EFFECTS OF COLOR—WAISTS AND SKIRTS—SOME FANCY DRESSES

MATERIALS FOR STAGE DRESSES

Materials for stage dresses are almost limitless. There was a time when actresses wore gaudy gowns made of the cheapest and flimsiest materials. But the circus of the nineteenth century would not tolerate them now. Indeed, in these days of luxurious stage dressing, the richest fabrics are often employed.

Perhaps there is no better department to visit in a shop, when hunting for materials for stage dresses than the upholstering department. The soft drapery silks, the heavy brocades and the handsome trimmings used for draperies and furniture coverings are found very effective for stage dresses. Miss Ellen Terry was among the first, we believe, to patronize these departments and no actress has worn more artistic gowns than she.

They are always remembered as distinctly elegant

and appropriate. These fabrics make picture dresses that belong to the "impressionists" school rather than to Meissonier's where detail is more thought of.

But one soon finds that delicate fabrics, refined "arrangements" of lace and minute details, that would be appreciated in the drawing-room are lost sight of and wasted in distant stage effects.

For instance, not long since a Spanish gypsy dress was required for a character in the opera "Carmen." A dainty rose silk was elaborately trimmed with black lace of fine quality and cut jet. The dress was exquisitely beautiful off the stage. The lady wore it for the first time with her sister in the audience to take notes. She immediately recognized the dress a failure. It was not ugly but it was inane. It would never do at all. Before it was worn again, it was treated to a strong dose of red and gilt. A wide sash of soft red silk was draped over the hips. The ends of the sash were plentifully ornamented with loose gilt sequins. Pendent loops of red ribbon finished like the sash ends were mingled in the black lace flounce of the skirt and the bodice and sleeves were trimmed past recognition in the red and gilt. The dress then proved most effective while not at all too gaudy. However, if one is an experienced purchaser, there are cheaper materials which produce fine effects and many actresses employ them, for plays of short runs and for incidental occasions. Foreign draperies make artistic fabrics of great beauty but no intrinsic worth. They are, however, difficulty

to find, it takes time and patient shopping to unearth them generally.

But stage wear is very hard upon materials, and goods which are frail and easily wrinkled are scarcely worth purchasing and making up. The simple wear on the stage is not worth mentioning, but it is the putting on and off every night for weeks and the packing in trunks for traveling that make stage clothes grow passé. The actress' life is a busy one and she has but little time for repairing or freshening up a gown in use, as it really often requires.

EFFECTS OF COLOR

Select your colors in a strong gas or electric light. Bear in mind those to be worn by others in the same scenes with you, as well as the scenes themselves. For wood or garden scenes, where a vivid green is the prevailing tone, your costume should be of dull neutral tints that will be restful to the eye. No greater mistake can be made than employing very vivid colors and glaring effects on the stage of the present day; colors may be as carefully chosen as though for a private ball or boudoir tea gown, but certain conditions have to be critically considered, which in a drawing-room would be of no consequence whatever.

For example, the effect of *painted scenery* is to change the tone of certain yellows, blues, and greens. A more intense yellow can be worn on the stage than off; those yellows inclining to *brown* requiring something to light them up, or the *yellow* tones are lost; deep damask

will bring these out, white nullifies them, and blue in any shade must not approach them. Brocades show to best advantage with a clear ground and some predominant color, but in such a case there must be a "rule of three" observed, which, indeed, is useful in all costuming. For example, if *red* predominates in a brocaded over-dress or polonaise, let us say, red must be employed *twice* at least in the remainder of the costume; as a facing which shows occasionally, in a knot of ribbon on the shoulder or elsewhere, in a frilling, or even in the stockings; and here we might say that a rule very generally to be remembered is that the *stockings* ought to repeat some color in the upper part of the dress.

It is impossible to say *why* the following of these rules should be productive of a harmonious effect. Subtle as it seems, the fact is indisputable, and will repay attention. Many costumers and professionals are most careful in following these unwritten laws from mere force of habit, but by studying the question many new ideas suggest themselves to the mind.

Incongruities in the color of such articles as jewelry, fans, parasols and flowers are to be carefully avoided and in this connection remember that whatever is carried in the hand is of the first importance. The movements of the hands attract and fix the eye unconsciously on the object held within them and its form and color are for the time, the key-note of the general effect. So particular is one actress about this point, that of one

of her most famous costumes she sent back the handkerchief-bag, she was to have carried, because it was lined with green plush similar to that of her dress.

"But, mademoiselle," pleaded the modiste, "the lining matches precisely."

"That is exactly it," said the actress. "Do you not see? The eye will fasten itself on the green of my little bag, and—*pouf!*—where then is the effect of the *green* in my dress? It reduces it to nothing. Line the bag with whatever color is *most becoming* to the skirt, so when I stand and open it, then the effect will be delightful."

And the result proved as she predicted. The lining of rich old gold gave a starting-point, as it were, to the impression of her green plush gown, and she certainly opened her little bag with admirable effect.

There is no question, perhaps, connected with theatricals so perplexing to beginners as that of costuming for stage effect. Old professionals find it difficult to be sure of results; so much depends upon little details and to secure successful results, not only is some technical knowledge indispensable, but judicious criticism "from the front" is absolutely required.

For private theatricals where the stage is simply an adjoining room or a small raised and screened platform, the difference need not be so marked. Still to dress for an audience as one would for a drawing-room is impossible even in society comedy parts. No clearer evidence can be given of this than seeing an

actress in an evening company, dressed just as in the scene she has quitted. The costume may have seemed very simple behind the footlights but in the drawing-room its strong points are decidedly too marked; the touches which has been so effective on the stage look coarse and *outre* in the social scene to which she has hurried.

WAISTS AND SKIRTS

For the professional stage there is no one article more necessary in the wardrobe than the white waists known in the profession as "ballet shirts." They are used with many costumes and are a great protection to slip on under a hired costume, which one is frequently forced to don when a change of bill is suddenly made.

The ballet shirt is made of fine white cambric, mull or China silk. It will require frequent washing and needs to be well made and of a good quality of either fabric. It is simply a loose full blouse made with a drawing-string along its lower edge which will hold it in at the waist. At the neck it may be either finished by a medium sized turn-over collar or it may be gathered with an edge on a silk tape also. The sleeves should be very full and large, cut long enough to reach the hand. They should be gathered at the top and sewed in to the waist at the armseye, but gathered on another drawing-string at the wrist. With this arrangement, the sleeves may be worn flowing, free from the arm; they may be drawn up close to the wrist, or

they may be tied up on the arm just below the elbow forming a puffed half-length sleeve. Jackets and pointed bodices are very effective worn over them, indeed much more effective than when worn over close fitted waists.

The length of skirts is another important factor in stage dressing. The effect of distance and the raised stage changes the effect of the skirt's length. If a short skirt is to be worn it should be short enough to show the upward curve in the limb above the ankle; otherwise the limb looks awkward. With short skirts there should always be a lace or soft mull flounce tacked on to the under-side of the skirt with the lace edge falling just below the skirt's edge.

Skirts worn on the street or in the house are always cut two or more inches longer at the back than in the front. But for short skirts on the stage, this should never be done. The back always appears longer than the front when seen from "in front" when they are of even length and an added half inch makes the skirt hang in a very objectionable manner. This applies alike to petticoats and dress skirts.

As a rule drawing-strings are used in stage skirts, although yokes are preferable on stout figures.

The width of fancy and stage skirts and petticoats is also a trifle arbitrary as they should be made quite scant, much more narrow than a round short skirt for a miss is usually made.

SOME FANCY DRESSES

The following are a few fancy dresses designed by one of the cleverest French genre-painters: The first represents a panther. It is composed of a short skirt of yellow moire, striped with brown in a zigzag pattern, and is fastened on the hips with panther claws. The low sleeveless bodice is of sealskin and adheres tightly to the figure. A court mantle made of real panther skin is attached to the shoulders with diamond clasps also in the shape of claws. Brown silk stockings and shoes made in the form of the animal's paws with onyx heels and claws are worn with this dress, and the coiffure consists of a tiny panther's head with emerald eyes, placed flat on the slightly waved hair.

The second is a Greek shepherdess. The loose gown is of white crepe de chine, edged with silver arabesque. A silver galoon gathers the flowing soft folds of crepe in spirals around the waist and is tied on the left side. The hat is silvered straw, with a garland of wheat-ears made of coral around the low crown. Flesh-colored silk stockings and silver sandals with pink coral heels complete this simple but pretty costume.

The North Pole is another of the great artist's exquisite compositions. It is a *fourea* of shimmering pearl-colored satin over which are gathered folds of soft and extremely transparent silk gauze; diamonds and rock crystals cover almost every part of the skirt and corsage, which are edged with swans-down powdered with diamond dust. A long square court-mantle of cloth of

silver hangs from the left shoulder, where it is fastened by a dazzling diamond star. Scattered all over this mantle are snowballs made of swans-down and icicles of rock-crystal The hair is powdered and a scarf of thinnest white gauze spangled with silver is airily thrown over it. A great crescent of diamonds and sapphires is placed above the forehead and a chaplet of icicles encircles the waist.

Last but not least comes a most ethereal mixture of primrose velvet and rosy tulle representing "Dawn." The skirt is very short and is of pale primrose velvet and rosy tulle powdered with a shower of peach blossom petals and buds, and hemmed by a thick garland of peach-blossoms sparkling with dewdrops. The bodice is entirely composed of peach-blossoms, over which a delicate veil of dew-bespangled tulle is draped. A wood dove with outspread wings clings to the left hip and another nestles in the powdered hair, forming a delightful and novel coiffure.

Then, there is the Polish girl, who must wear a corselet with a slashed skirt of ruby velveteen, bordered with white fur, over a dress of blue vicuna cloth wrought with gold thread about the edges. Her hat, with its long ostrich feather, and her high boots are also in ruby velvet trimmed with white fur. A bayadère scarf is knotted about her waist, a necklace formed of two rows of gold beads is clasped about her throat, and there is a bow of blue ribbon fastening her long braided hair.

The Roman contadina will, of course, have a black merino skirt, and a black velvet corselet, above which there rises a white linen chemisette elaborately woven or embroidered in many-colored threads, as is also the square apron confined to the waist with a bright ribbon. There are coral beads round the neck; the white muslin head-dress is trimmed with lace and fastened to the head with small gold pins.

The dress of the Roumanian peasant made with a straight skirt, full waist, and flowing sleeves is all of white linen embroidered in intricate designs with colored cottons and tinsel. The belt is of figured gold galoon, with tassels, and the cap is of linen, elaborately embroidered to match the dress. The stockings are cotton of some striking color.

The Albanian maid is perhaps the most striking of the group. She wears full knickerbockers in soft red silk. Her tunic is of blue beige crossed with insertions of embroidery and the fringed scarf which confines it is striped gauze of varied hues. Over a blouse in tinsel muslin is thrown a loose jacket of deep red velvet. The dainty feet are incased in red silk stockings and little Turkish slippers in red morocco. The fez, which completes this picturesque costume, is thickly covered with gold sequins.

A Tunisian is always an attractive member. Over a short skirt of black nun's veiling, bordered with rows of gold braid, this young person wears a blue cloth frock made with a bewildering number of revers and

lapels and tabs, all wrought with gold thread. The long, loose sleeves are very like the flowing "angel" sleeves that everybody wore twenty years ago. On her fluffy hair rests a blue and gold cap.

Two pretty, bright costumes belong to the peasants of Provençal and Flanders. The frock of the former is of gray delaine or cashmere, edged with gold cord. About the neck is a stiff collarette of lace and muslin, while the sleeves are trimmed with a double row of lace. The coquettish little apron with its two pockets is of black silk edged with a lace friiling; the circular, somewhat forbidding cap is "built" of black wired net, with a goffered brim and a pleated aigrette. The whitest of stockings, blackest of shoes, and a tiny gold cross hung about the neck on a bit of black velvet complete this costume. The Flemish peasant's dress is even more elaborate. The frock itself is of maroon serge trimmed with rows of narrow black velvet ribbon. The tunic and the corselet, fastening over a low chemisette of white muslin, are of a cedar brown wool embroidered with gold. The apron is edged with lace, as is also the coiffure of tambour muslin, which is fastened with small gold pins.

A quaint little figure is the Dutch girl, who is sure to carry her welcome with her into wherever she goes. She wears a sober skirt of brown beige, with a black velvet stay laced with silver braid, rows of which also appear upon her black silk apron. Her chemisette of white muslin is very simply made, and fastened with

gold linked buttons. On her yellow hair is a wonderful muslin cap secured with bristling cork-screw pins in gold.

CHAPTER XIX

HOW TO BE YOUR OWN MILLINER

CORRECT TASTE—TO TRIM A HAT—HOW TO MAKE A STIFF CROWNED HAT OR BONNET—MAKING DRAWN BONNETS OR HATS—TASTE IN COLOR

CORRECT TASTE

It would be interesting to discover how many of the charmingly dressed women of to-day whose becoming and stylish hats and bonnets constantly challenge admiration in churches, theatres, in the Park, and upon the streets, are actually their own milliners. But a correct census would be extremely difficult to obtain.

Undoubtedly a number of women of fashion are the authors of their own dainty head-gear, but they do not, as a rule, acknowledge their handiwork. While some even take great pains to conceal their skill, as for example, when a hat-band bearing the name of some London, Paris, or New York house of vogue is carefully cut from a discarded bonnet and inserted in the home-made article. This silent witness removes all necessity for repeated prevarication. Even privileged

intimates who are admitted to the sanctity of my lady's dressing-room, and see the inside of her new bonnet, can thus read for themselves where the "creation" hails from.

The woman who can do this must have the sense of color and form of an artist, and of an "artist-artisan." She must be gifted specially who can produce beautiful bonnets entirely on the strength of her own inspirations and without any knowledge of the technique of the trade.

Some women are born with a knack for putting ribbons, laces, and feathers together, making lovely headgear out of almost any materials. They are born milliners and instinctively go to work the right way. Others must learn the trade or not attempt to do the work.

Nothing definite can be said as to the amount of materials required. This depends upon the shape chosen, the way it is made, and the kind of material used. Of crêpe de chine three yards can be put in a bonnet, it is so soft and filmy. The same amount could be crushed in your hand. Of heavier materials a proportionate less amount is generally needed, but no rule can be given.

Do not over trim. That is one of the worst faults of inartistic millinery. Nothing offends good taste more than a too lavish use of ornament in any direction. Every artist seeks simplicity, and you will find

it true that the most stylish chapeau is always one that is not greatly trimmed.

That American women are supremely endowed in this direction can not be denied. At the same time the thought occurs that if some of these home bonnet-makers would only be a bit more careful about the finish of their work—if they would only guard against a certain carelessness of detail which imparts an unmistakably "homemade" appearance to their efforts—the slight extra trouble thereby incurred would be fully atoned for, by the exquisite perfection of the result.

Neatness and not primness is the thing to practice; however, a hat or bonnet which is given too many stitches or is sewed too tight is never artistic, but carelessness or rough unfinished work can ever be artistic either.

TO TRIM A HAT

An amateur will not be wise to commence by attempting an entire hat, but will begin with simply trimming a straw or felt shape. This is a much simpler thing to do. Let us take for example a round straw or felt hat that is to be trimmed with velvet and a bird's wing; that is as simple as the making of any hat can be.

"The design should always be thought out before trimmings are handled; that, at least, is my method," said a milliner lately. "I know exactly how it is to look before I give my orders and can tell just how much of each kind of material will be required. My suggestion is to use as little material as possible to produce the

desired effect. Have no useless ends turned under or folded out of sight; they spoil the effect. Cut off all that is not needed and discard everything that is not a part of the design."

There should be as little sewing as possible, but all must be firmly fastened, so that there shall be no loose ends or coming to pieces. Nothing can look neat that is insecure. On the other hand, too much sewing will make a stiff, awkward effect, so be careful to place stitches only where they are needed for security.

In the first place, in trimming a hat, the velvet should be purchased cut on the bias of the goods. Every clerk will sell it in that way. Cut from one edge of the velvet a length one and one-half inch in width, as a binding for the edge of the hat brim. Lay this along the edge of the brim upon its under-side with the velvet's wrong side out. Stitch it on with a strong cotton thread taking long back stitches, holding the velvet tight. Then turn under the other edge of the velvet and it over the edge of the brim and if the ends of the velvet are joined, no further sewing is required as the binding will fit tightly in place.

If the crown of the round hat is to be trimmed with a smooth band of velvet laid around it, cut the band the required width allowing a good half-inch to turn in on each side. Cut it bais the same as the binding. Baste in place the turn-under on each side with fine cotton in long stitches and fasten the band tight around the crown of the hat. Then draw out the bastings.

When we say to draw the bias bands or binding *tight* we do not mean too tight, but close enough to make them lay close to the shape.

Then come the loops, bows or knots of velvet among which the stiff feather is attached. These vary much according to fashion's edicts but the loop about three inches wide, and about as long when doubled in, is almost always a part of the ornamentation. It is made also of the velvet cut bias with its edges turned in and held in place by long slip-stitches. When they are wanted to stand erect, a bonnet wire must be inserted in the fold and tacked fast to the hat in the desired position.

The application of a facing to a broad-brimmed hat, or a flaring bonnet, presents the next difficulty for conquest. The apprentice learns to cut carefully from the frame, or shape, of straw or felt, an exact pattern in paper, which is then laid upon the material and the facing fashioned according to it. This insures accuracy and prevents waste of material.

When these merely mechanical parts of millinery have been mastered, then comes all the adjustment of bows and folds, frills, feathers and other fripperies and it is best to learn the knack of adjustment by copying the work of others. Then the young milliner soon turns her own graceful fancy loose, when, if she is the least bit of an artist in her trade, she will presently begin to produce original arrangements.

HOW TO MAKE A STIFF CROWNED HAT OR BONNET

Those who undertake to learn the trade of millinery, find that wire and buckram and foundation net represent the A B C's of the art. The novice in the trade must spend a good six months learning to form shapes with thesematerials. She copies them at first from other frames, then from plates, and finally, carrying out some written or verbal description, she is able to model the hat or bonnet without a pattern.

But there are shops where the most desirable "shapes" or "frames" can be purchased ready made and it is a pure waste of time to make them oneself. Perhaps the exact shape wanted may not be obtainable, but something very near to it is generally, and it will be found by experience, a very easy matter to make alterations in it.

For instance if the brim is too wide, rip off the wire cord which finishes the edge and carefully trim off the buckram or stiff net of which the frame is made; then in the long over-casting stitch, fasten the wire on again to the new and shorter edge. If the brim is too narrow, it is almost as simple a matter to take some stiff crinoline or buckram and lay it on the present brim allowing it to extend to the desired size. An extra wire should always finish this new edge. If the crown is found too small, it can be slashed at the back or side where the greater room is required and a wire sewed all around the crown and over the opening will hold it in place. Of course it is well understood that the

frame or foundation can be bent, fastened up or down on one side or the other and generally changed as taste or fancy may dictate.

There is no comfort in a bonnet which does not fit easily and exactly to the head,—which either hurts the temples of the wearer, or falls back with the first puff of wind. You will learn by practice how to judge of the size of the crown, and the bend of the frame so as to make the bonnet comfortable to the wearer. However, all enlarging or making smaller must be completed before beginning to cover the frame with the outside material.

But when the "anatomy" of the hat or bonnet has been mastered in this way the next step is to cloth it.

A pattern must be cut for each part. First, a pattern for the top of the crown, another for the sides, another for the top of the brim and yet another for the under side of the brim. It may seem superfluous to cut patterns for the upper and under sides of the brim separately, but it will be found on the whole the better course to pursue. These patterns should be cut by laying smooth, not too stiff paper, on each part, and creasing it until it fits the frame exactly.

The crown top is easily cut, but the brims demand more patience. For them take a straight piece of paper as wide as the widest part of the brim and gradually lay it around the brim until it fits, by laying pleats to make it do so. Fasten each pleat in place with a pin. After this has been done, trim off

its edges to correspond with the edges of the brim and then lay it on a large square of smooth paper and, allowing for seams on each edge, cut out another pattern without pleats in it. Lay this on the brim so as to be sure no mistake has been made. Then proceed to cut the under brim pattern and the sides of the crown in the same manner.

When the patterns are prepared lay them all on the velvet, silk or cloth to be used for making the hat. By doing this. much material may be saved. It is a canon in millinery to make coverings of brims and crowns bias in front, even if they slope until quite straight at the back.

When the parts have been cut, first lay the crown on the frame smoothly ; tack it in place with pins stuck through just once and then stitch it fast permanently with long back stitches. Cotton holds these parts better than silk thread. Then lay the two brim covers together with their right sides next each other and seam their outer edges together. All seams and over-lapping edges should be pared off as narrow as possible. Slip these covers over the brim, which will require a little bending of the brim to do, but it will easily bend back into the proper shape.

A very much simpler way would be to take a bias piece of the material twice as wide as the brim and almost twice as long as the brim is around, gather it on each edge and draw it over the brim, making what

is called a fulled brim. These are always becoming and soft against the face.

For this fulled brim, a roll of soft tissue paper, as large as your finger is tacked on the edge of the brim before the gathered material is drawn over it. This gives a desirable extra softness to the edge.

Let the inside edges of these brim covers extend up on the crown and notch those edges until they set into the frame properly. After this lay the covering around the sides of the crown. This must cover the raw edges of both crown and upper brim cover. Baste a turn-over on each side of this cover for the sides of the crown and draw it tightly around the crown. After it is fastened together at its ends, the bastings may be clipped here and there and all drawn out.

The last touch is a crown lining, a double piece of gauze is sewed by long stitches at the edge of the crown and then drawn tightly up at the center so that not a shred of frame is left exposed to catch and ruffle the hair of the wearer.

MAKING DRAWN BONNETS OR HATS

The front of a drawn bonnet is made of a length of silk cut the straight way;—that is, with the selvage going round the outer edge of the front, to prevent the necessity of any joining. A broad hem is made, in which there are three, four or five runnings, forming casings for the wire or cords which are to be slipped in. Through the outermost of these casings, a stiff wire is run, to give the right shape to the front. Other sets of cas-

ings have to be run in the front, according to the number of drawings intended.

The cord, or whalebones, having been slipped into the casings, must be fastened at one end. The silk is then drawn into shape, and the whalebones are fastened at the other end. Whalebones are often purchased ready prepared for white bonnets,—that is, covered with white paper. Supporters of wire, covered with silk the same color as the bonnet, or covered silk wires manufactured for the purpose, are fixed from the outer to the inner edge of the front to keep the whole firmly in its shape. The crown is drawn in the same way as the front, and is made circular by being fixed to a wired net.

Not infrequently the amateur milliner trims her bonnets too much. It is often the finest art which lets them alone, and a pretty velvet hat or bonnet, the curves of which crown or frame the face becomingly—gather up the brightness of Goldilock's tresses or rim the dusky masses of a dark beauty's hair—requires but slight adornment.

Still this must be governed a great deal by prevailing styles, and practice in trimming. It takes a little time to learn just how to twist the wires of flowers to make them lay close to the hat, and much patience to make an ostrich plume curve just the right way.

The hat-amateur often skips the preliminaries of the trade and plunges at once into all the perplexities of velvet, tulle, flowers, feathers and furbelows. Not

infrequently her experiments prove expensive failures. She is pretty sure to waste a good deal of material, and she invariably takes several thousand times the number of stitches which are really essential to the successful fabrication of the attempted headpiece, but success awaits her further on along the lane of her experience, and she finally achieves a bonnet to feel proud of, and acquires a degree of skill which is surprising in one entirely self-taught.

But if she will carefully read the above suggestions she can not go far astray. We may mention here that milliners and dressmakers are subject to two troubles which would be trifles to any body else, but which are serious inconveniences to them. One is the warmth of the hands, in summer time, and in all seasons of hurry and over-fatigue; and the other is the roughness of the forefinger of the left hand, from the skin being perpetually broken with the needle. The heat of the hands may injure some delicate colors, and take out the stiffness from net or ribbons: and the roughness of the fore-finger may fray satin and fine muslins, and catch disagreeably at the blonde or net that you are employed upon. If you have been well taught, however, you will have acquired a habit of holding your work lightly in your fingers, so as not to touch more of the material at one time than is necessary. If you grasp it in the palm of your hand, it is impossible that any look of newness should remain in your material when your work is done. The only remedy for the

inconvenience of warm hands is dipping them frequently in warm water. Pumice stone will smooth off the forefinger perfectly.

TASTE IN COLORS

Our success as a milliner will much depend on the knowledge and taste we acquire about the choice and arrangement of colors. A good eye for colors is necessary in the dress-maker, but it is perhaps the very first professional requisite for the milliner.

It is certain that some colors are naturally more agreeable to eyes than others. Everyone, for instance, relishes the bright green of the meadows, and the shaded greens of the woods, more than any kind of reds, unless the reds are mixed with other colors. It is no less true that some mixtures of colors are pleasing to all eyes, and others displeasing to most. Every one likes to see lilac and green together; and lilac and primrose; red and dark green; fawn color and blue; brown and yellow and pale blue and pink. On the other hand, every one sees ugliness in a mixture of blue and green red and yellow, yellow and pink, lilac and blue, and many others. If your eye does not teach you this much at the outset, we should fear that you would hardly excel in the more ornamental parts of the work you will have to do. If, however, your natural taste be ever so good, you will find that you may refine and improve it exceedingly by observation and study. If you are in earnest, every object in the beautiful kingdom of Nature,—every flower in the fields

and gardens, and every cloud in the morning and evening sky, will give you lessons in the blending of colors. And what lessons can be pleasanter than the study of beauty?

One plain rule on this subject is, to make the article,—whether it is gown, bonnet, or cap,—of one prevailing color, keeping the trimmings subordinate to it. It is unsatisfactory and painful to the eye to be distracted among a variety of colors,—no one prevailing for the eye to rest upon. If a dress is made of a striped or checked material, where no color prevails, the trimming should be made of one only of the colors, and one of the soberest; so as to give to the dress the predominance of hue which is wanting in the material.

Another plain rule is, to arrange by daylight the colors of a dress or a hat which is to be worn by day-light; and to wait for gas-light to choose the trimmings of a winter evening dress. Colors which agree beautifully at noon, sometimes fail miserably by gas-light, either producing no effect at all, or looking positively ugly. Even in *matching*, this precaution is required. That which is a perfect match in the morning may turn out something quite different in the yellow light of the drawing-room.

Such nicety is particularly necessary in matching black. The handsome appearance of mourning mainly depends on the entire dress being of a uniform black. Mourning, however new and costly, looks shabby if the gown be of "jet" black, the drapery of "medium," and the trimming of "purple" black.

CHAPTER XX

THE DRESSMAKER AT HOME

THREE METHODS—PREPARING FOR THE HOME DRESSMAKER—HINTS FOR MAKING OVER DRESSES

THREE METHODS

The woman who can with her own fingers make her own gowns is a very independent woman, and need never look dowdy. It is to furnish such knowledge this book was written. Even if a woman does not need or wish to devote her time to the business of making her own or other's clothes, she should be possessed of the knowledge in order to know how to obtain good work from others.

Every woman who presides over a house that is comfortable and homelike must understand the principles of cooking and sweeping and dusting although she may never be required to actively engage in them.

There are only three ways of keeping ones wardrobe in order; first a woman may go to a dressmaker and give an order for the gown and when it is decided that

it is a street or house dress that it is to be blue, brown or some other color, she leaves the details of finish and cost to madame. This is always an easy way out of the difficulty although it is not always an entirely satisfactory one.

In the second place, a woman may buy, cut and make her own gowns. This guide will enable her to do so, if she has the time at her disposal and the woman who has this enviable faculty of fashioning her own simple gowns is usually a better dressed individual than the helpless creature who spends twice the money on the gowns her dressmaker plans and makes for her, and which have little individuality or originality in their arrangement, and might be worn by twenty other women as well as the one who pays such enormous prices for them.

In the third place, a woman may secure a home dressmaker and personally supervise the work in its detail, for women who can not do all their sewing, this is a good thing to do when half worn garments are to be made over.

PREPARING FOR THE HOME DRESSMAKER

In such case to economize time and expense, all possible preparations should be made for the dressmaker before she comes. Gowns be ripped apart, cloth sponged and pressed, silk cleaned, laces for trimming freshened, and all new materials to be used bought and in the house. Linings, sewing-silk, thread, twist, whalebones, reeds, hooks and eyes, braid, buttons,

should all be provided, that when the dressmaker arrives her work may be ready for her, and no time need be wasted in sending for articles for lack of which everything is at a stand-still. All goods to be dyed must be sent to the dye-house at least three weeks before they are wanted. A word of caution may not be amiss with regard to dyeing. Some woolens dye nicely, but it never pays to dye a silk. The crackling, stiff quality imparted to it by the process stamps it unmistakably. Even a fine silk looks cheap and common after dyeing.

Garments may often be dyed without being ripped. Waists are apt to shrink and stretch out of shape, but a skirt is not seriously altered. Every grease spot must be sponged from the fabric before it is sent to the dyers. If not, it is certain to appear later, and is then almost impossible to eradicate.

The task of ripping can be taken up at odd moments, and a great deal thus be accomplished. There should be a roomy receptacle for all scraps. Either a trunk or a large drawer may be set aside for pieces, or if both of these are out of the question, there should be several piece-bags provided, one for linings, another for wash goods, another for woolens, another for silks, velvets, and plushes. The remnants of each kind and color should be made into neat rolls, pinned or tied. Smaller bags may hold buttons, hooks and eyes, etc. By the practice of such a system as this, infinite time and trouble may be saved. The habit of keeping but-

tons from year to year is to be commended, as a set that has been worn one season on a street costume may do duty later, on a house-gown or a wrapper.

When the dressmaker has arrived, and is fairly settled at her work, the house-keeper's period of trial begins. She is in a strait betwixt two. She wishes to spend all the time she can with the seamtress. In addition to this, it is an indisputable fact, be the reason what it may, that even the most conscientious dressmaker, apart from the assistance she receives, accomplishes more when she has some one sewing with her than when she is left to herself. The housewife realizes this, and knows that to lessen the amount of time she must keep the "necessary evil," and proportionately diminish the bill for services rendered, she should offer all the help in her power. Yet the remembrance is fresh in her mind of the masculine animadversion upon the prevalent state of the larder during the period of "making over."

To achieve her desire she should so arrange her work that she will have few extra duties while her dressmaking is on hand. She should make no outside engagements that can possibly be avoided. She should also exercise judgment in selecting such dishes for the table as lie within the capabilities of her work, and yet guard against a plainness of food in too marked contrast to the ordinary mode of living. There are plenty of pretty desserts, notably those of fruit, that are simply made, and do not demand the

presence of the mistress in the kitchen. Now, too, is the time to call upon the resources of the grocer, and to purchase potted and curried fowl, game, sausages, kippered fish, and the many nice prepared puddings. As well, the housewife should guard against permitting her absorption in her work to cause her lapse into carelessness of house or person.

HINTS FOR MAKING OVER DRESSES

All through our preceding chapters on sewing, the necessity of careful, painstaking pressing with a hot iron is emphasised, but in making over garments it is even more indispensable. When the garment is ripped apart each piece should be pressed and when new seams are sewed or new hems and facings made, the pressing into final shape must be thoroughly done.

But before beginning these details one golden rule may be laid down as appliable to every department of dressmaking: this is simplicity.

It is quite probable that the sewing-machine did much to introduce fussiness into dress; but the first wild impulse, which rose with its advent, to put all the stitches possible on a garment, long ago died a natural death, though its ghost rises up now and then to haunt us. The ancient Greeks had no sewing-machines, and their costumes are models of artistic beauty. With them there was no temptation to sacrifice grace to stitching.

It is the common fault of the amateur dressmaker to put too much work on a garment. A fussy gown is

never a tasteful one; and a costume is often marred by meaningless details. When women sometimes spend days or weeks on some elaborate design, which when applied to the costume artistically ruins it, it represents time, strength, patience and perhaps ingenuity, but not taste. Hence a great deal of strength is spent without good results. There is safety in plainness. It is not so bad a rule to begin a dress with the idea of leaving off the trimming. Though this may seem to point to the other extreme, it will at least result in a simple garment. Coquetry is allowable in dress, but fussiness, never.

In combining two materials that have been used before in a dress, the home dressmaker is advised to select a plain fabric for the most important parts, and figured stuff or stripes for the accessories. She is also warned not to use too much of the figured goods, as a preponderance of what should be the subordinate fabric detracts from the elegance of the gown. Three yards of the contrasting material can be far more effectively arranged than if six yards were used.

The home dressmaker who wishes to furnish up the front of a partly worn corsage is advised that soft vests or plastrons are easily put on, and are generally more stylish than smooth vests. A single breadth of surah silk is all that is needed, and this may be used alike for silk or wool dresses, and may be of the same color or in bright contrast. Red or white soft vests are seen on dresses of almost any color, and it may be added here

that the crinkled silk Japanese crape is chosen for very handsome vests instead of surah. The breadth is shirred across the top, which is curved to fit the neck of the dress in front, and is sewed on three inches of the right side of the dress neck, making the middle reach the buttons, and is then lapped the same distance on the left side, where it disappears under a revers of the dress goods or velvet. This vest may be long enough to extend to the waist-line, or even to drop below it in a puff, or it may be a short square or else pointed to stop at the top of the darts, where a stomacher may meet it, or the fronts of the dress may be laced below or simply buttoned.

A high velvet collar also freshens up a dress, and when made with the vest just described, should lap to the left side, and be cut in a point there, or else held by a small bow of ribbon.

A bright yellow or poppy red Japanese crape vest is liked for black silk or grenadine dresses, and with this may be V spaces cut between the vest and sleeves, and filled with a puff of the crape. The sleeves are then completed with a puff of the same, coming out like an under-sleeve, which is gathered on a wrist band of ribbon.

A yard of beaded passementerie can be made to retrim a plain waist and sleeves prettily by putting a row down each front from neck to darts, beginning an inch below the button-holes. The lower end is finished with a point or a tassel. A row of the trimming is

placed on the upper side of the sleeve at the wrist, and below this is a gathered scarf of the dress goods. If a dog-collar is to be covered with the beaded trimming, a yard and a half will be needed, and galoon with straight edges should be chosen in preference to the vine patterns of passementerie. Beaded fringe two inches wide may be cut in short strips and placed crosswise each side of the buttons of a corsage. If the lower edge of one row laps over the top of that below it, it makes a very effective trimming.

A black surah or gros grain basque can be tastefully trimmed anew with three-eighths of a yard of jetted net, which is gathered up as a full plastron, square or in V shape, and there will be enough left for a gathered scarf on each sleeve as a cuff.

Now, in the making over of house dresses it must be remembered that they are always most attractive and charming if they are made in light dainty colors, particularly if the woman who wears them would please the man she likes, and what woman dresses at home for any other purpose? Men are the most gullible creatures about dress. They are caught with a color every time. Your new street gown comes home in its quiet, refined elegance, for which you have paid a perfectly scandalous amount, and the man for whose opinion and admiration you care most elevates his lordly nasal organ to a very disagreeable angle and thinks the gown is well enough. You wear some light-tinted gown that has been cleaned and turned and

dyed, that you made yourself, or that a cheap home dressmaker toggled together for you, you give it a dash of gold somewhere, and, behold, the man raves, and will have you wear nothing else. And so these simple gowns that the clever woman can make herself will be sure to satisfy the husband when he comes home to dinner, if there are no formal guests, or the lover who drops in unexpectedly in the evening.

CHAPTER XXI

FABRICS, LACES AND EMBROIDERIES.

VELVET—SILK—LINEN—CLOTH — LACES — EMBROIDERIES—
OSTRICH FEATHERS—WIDTHS OF DRESS FABRICS

VELVET

Velvet is the handsomest among handsome materials; in Europe, since the first centuries of our era, it was considered as a sumptuous fabric and was called *Samit*. About the year 800, the famous Caliph Haroun-al-Raschid presented the emperor Charlemagne with several pieces of beautiful *Samit* manufactured in Persia.

At a later period when the city of Antioch was pillaged in 1098, the Crusaders seized upon such an enormous quantity of *Samit* that many chiefs and soldiers made considerable money by selling pieces of that precious material.

Velvet was always called *Samit* in the eastern countries as, according to tradition, it was believed that the island of Samos only would produce the special kind of silk purposely and exclusively employed for manufacturing the *Samit*.

At first the beautiful texture was reserved for the dead—illustrious persons were wrapped in *Samit* shrouds and a pall of the same was thrown over the coffin—but, some Mussulman princes took a fancy to *Samit* turbans, and, henceforth, it was considered the richest material for handsome garments and turbans.

In Europe our great grandmothers of the eleventh century, whose taste and elegance were equal to our own, wore *Samit* costumes; these dresses were more elaborate than the present costumes: the style consisted of a species of long tunic with large funnel-shaped sleeves; this had a broad border richly embroidered in gold and pearls and worn over a narrow skirt made with silk, and edged with heavy gold fringe; this skirt set off all the beauty of the *Samit* tunic.

During the thirteenth and fourteenth centuries the nobility of both sexes had their coat-of-arms embroidered on the dress; the various bright colors and gold and silver threads employed on those emblazoned garments produce a magnificent effect on the rich ground of the *Samit*.

About the same epoch *Samit* was given another name in Europe, and called *Velux, Veloux, Velvet, Velluyan;* it was also adapted to other various usages, such as hangings and coverlets for beds, also covering mattresses; this was an Eastern custom greatly appreciated by Sybarites.

Some time about the twelfth century *Samits* were manufactured in Palermo and some other cities in

Italy; Lucca was celebrated for its velvet manufacture, at the same time ornaments and rich garments for the church were made with the utmost success.

"Knights alone, in their own right, could wear Velvet."

A dress reported as magnificent was worn by Margaret of York on her marriage with Duke Charles the Bold of Burgundy; she was attired in a splendid robe of white *Samit* edged with a very deep band embroidered with gold, rubies, pearls and emeralds; and this dress, very becoming to her style of beauty, fitted her to perfection.

The end of the fourteenth century introduced the fashion of blue velvet with *series of gold fleur-de-lis;* history describes Charles VII. dressed in blue velvet; even his saddle-cloth was to match.

Agnes Sorrel, the "Dame de Beaute," favorite of the king, was particularly fond of velvet; in all portraits she is represented attired in black or blue velvet robes; the shape being a kind of princess dress trimmed with ermine; the corsage was laced in front; she dressed always superbly and the ladies of the Court followed her example.

At a later period, and well worth mentioning, was the superb and immense court-mantle of royal purple velvet, lined and bordered with ermine and fastened by wonderful diamond clasps, worn by Eleanor, the second wife of Francis I., of France, when she entered in state the city of Bordeaux.

The bridal dress of Mary Queen of Scots, when she married Francis, the dauphin of France, was greatly admired, her robe and court-mantle being of white velvet embroidered in white silk and precious stones.

It was in 1470 that the first manufacture of velvet was establishd at Tours in France. Six years later, the Duke of Brittany, Francis II., sent for some Florentine mechanics, very skillful in their art, who took charge of a manufactory established in Vitre by the duke.

Subsequently, in 1536, *Stephen Turgueti* and *Bartholomew Nariz*, both from Genoa, were authorized, by special license of king Francis I. of France, to establish a manufacture of silks and velvets in the city of Lyons; from that time to this present day, the Lyons manufactures have maintained their unrivalled celebrity.

The best velvet is fine soft and pliable, made entirely of silk. The nap is short, thick and even. For millinery the narrow widths cut to the best advantage, but for dresses and wraps the wider varieties should be chosen. This because the less number of seams possible the better. There is no way of making them less apparent, as can be done in many other fabrics by thorough pressing.

To be didactic, a study of texture will pay the student. It is all nonsense to buy cheap stuffs. They do not pay. They never look nice. They wear just as long as a good fabric, but they are shoddy to the end. A cotton handkerchief will last as long as a linen hem-

stitched and so will a cotton towel, but one has to take the shower of fluff with economy, and the violence done to taste and the loss of personal comfort vastly outweigh the gain in money.

Don't buy velvet or any other fabric unless you can afford it. If you get a cotton back, the warp will stare at you day and night. The frequency of special sales makes it possible for a woman to get a very excellent dress pattern now and then for a reasonable price.

SILK

The manufacture of silk was first introduced into England during the reign of Henry VI. However, it was an important industry in China from a very remote period. It is spoken of in that country's records as far back as 2640 B. C. But the Chinese guarded their secret of its manufacture most jealously. Still before the time of Alexander, the Great, it had penetrated to the island of Cos. We are informed that Pamphile, the daughter of Plates was the first to spin the windings of the cocoons, and subserve the labors of the silk worm to the adornment of beauty. Persistent efforts have been made to stimulate sericulture in both Great Britain and America but with little success. The looms of Persia and Italy are celebrated, but China, Japan and the Levant continue the markets where silk is manufactured abundantly and permanently

Silks that are weighted by dye do not wear well and are never cheap no matter how small their price. A simple way of testing a black silk's purity is to burn

a small quantity of its threads. Pure silk will instantly crisp, leaving a pure charcoal; heavily dyed silk will smoulder, leaving a yellow greasy ash.

There are two methods of testing silk. If the filament of the cocoon can be unwound from it as a continuous thread it is reeled and is called "raw silk." If for any reason the filament can not be reeled it must be spun. The raw material before it is spun is called in commerce "waste silk."

LINEN

That mummies are frequently found wrapped in linen is sufficient proof of its antiquity. In fact its origin is so ancient it is unknown. But it is a most useful and necessary addition to the clothing of mankind. It is a more cleanly and cool fabric than cotton, for the latter presents a woolly surface that catches dust and absorbs moisture.

Linen cloths present a glossy smooth surface that is as lustrous as satin, and that is as pure, and delicate as it is healthful and pleasant to the touch.

Plain linens of heavier weight are used for shirts, collars and for bed linen, but the twilled linen includes the dimity and damasks for the table. There are also the finest linens which are used for handkerchiefs and are called lawns and cambrics.

Very few linens are dyed or printed, although they take colors perfectly and wear beautifully.

In Chapter XXII. further information is given

regarding household linens, accompanied with their approximate cost and how to keep them in repair.

CLOTH

Under the head of cloths used for dress purposes the range and variety is exceedingly great. Broadcloths are considered the most beautiful in quality and appearance.

Some of the handsomest street dresses are made of cloth which is as fine and supple as French kid and not much heavier. The greatest beauty of broadcloth is to find it soft, not stiff and board-like. The latter qualities some of the most expensive cloths once possessed and they brought broadcloths as a class into disfavor with many women, who will not wear stiff heavy gowns that have no other recommendation than that they will not wear out. But when the thin fine varieties were introduced ladies accepted them unanimously and it is not likely they will ever grow less popular.

Tweeds and camel's-hair cloths also form some of the most popular dress fabrics. They are made of equally fine wools often but they are more loosely woven and show a rougher surface than broadcloth.

There is also another division made in cloths, which has been designated as worsted cloths. They embrace the fabrics well known as serges, merinos, delaines, Russell and Bedford cords, tartans, camelets, repps and woolen sateens.

The woolen and the worsted cloths differ in the process of making their respective thread, they are

both woven. Felt cloth is made without either spinning or weaving but simply by the mutual adhesion of the woolen fabrics.

LACE

Italy claims the honor of the first record of lace, when in 1493 we find in a wardrobe list which belonged to two high-born sisters, mention of *punto a grope* the first knotted lace known. The convents of that country for a long time manufactured it exclusively, and the making of lace in Italy has always been more or less under the patronage of the church. Else where, royalty had considered it not beneath its consideration and from time to time, kings, queens and princesses have encouraged and fostered it with their time and their money.

Point lace is recognized as the most precious of all laces, and there are eleven different point laces made. They are, Venetian Flat Point, Venetian Raised Point, Venetian Grounded Point, Spanish Flat Point, Spanish Raised Point, Point de France, Point d'Aleçon, Point d'Argentan, Brussels Point â l'Aiguille, Brussels Point Gaze, Brussels Point Gaze Appliqué.

Of these, the art of making Point l'Argentan is lost and Brussels point a l'Aiguille has given place to the more modern point gaze. The point de France is only produced by a few workers, who endeavor to produce the old patterns, and the Venetian, Spanish and point de France are very limited. Consequently there are but three kinds of point lace in the market. These

are point gaze, point d'Alençon and Brussels point gaze and they rank in value in the order mentioned. The great rivals of point lace, are the pillow laces. They are made by twisting into set patterns threads wound on bobbins. Point laces are made entirely with the needle. The most important pillow laces are Valenciennes, Duchesse, Point de Venice, Point de Flandres, Genoa Point, Point de Medici, Old Brussels Plait, Plait Applique, Mechlin, Maltese, Cluny, Torchon, Lille, Russian, Honiton, Trolly, Regency Point, Baby Lace, Breton, Point d'Esprit, Chantilly, Grammont, Blonde, Guipure, Llama, Cashmere and Yak. Of these laces many remain always in use while very many more of them come in for a time as very fashionable and then comet-like disappear from use.

There are many beautiful laces made with lace braid which are sometimes confounded with real point, but real point laces are all made entirely with the needle.

Machine made lace is an important factor in our markets as every kind of pillow lace has been imitated by the loom. Indeed they have almost superseded the cheaper productions of the pillow, but they only add to the rarer varieties of all hand made laces. The machine made lace called Nottingham is made extensively in the United States.

EMBROIDERY

Embroidery is a very ancient invention. From the testimony of the old testament, Homer and Josephus, we find it was of the greatest antiquity. The best

authorities suppose the Phrygians first discovered and employed colored silk threads and golden wire for ornamenting their clothing.

The book of Exodus tells of the curtains of the tabernacle and the garments of its priests wrought by hand in beautiful needlework. Homer describes Penelope throwing over Ulysses on his departure an embroidered garment, on which she had worked incidents of the chase. In the first ages of the Christian era embroidery was early carried to the highest degree of perfection for use in the decoration of the churches. From that time on it was the boast of royal dames that they were skilled in handsome embroidery.

The royal Kensington school in England has done much to revive the interest in the truly artistic embroidery of to-day. America has had the advantages of its best teachers and her schools are well patronized and her homes show its beneficient influence to-day.

Egyptian embroideries are often a marked feature in dress garniture. These embroideries, as given us, though perfectly in accordance with the true scheme of Oriental design and workmanship, are, as regards form and color, planned to meet the requirements of the prevailing fashion of ladies' wearing apparel.

The Egyptian embroidery is peculiar in character, and has the appearance of being almost a solid mass of gold or silver work, graceful designs of a conventional style being traced over cloth until the whole surface is practically covered with the glittering threads.

Only the best quality of metal is used, and, indeed we are informed that the Cairo firms guarantee the gold as being untarnishable; the silver, though of the finest make procurable, is always more or less susceptible to atmospheric influence, but under ordinary conditions will wear well, and the effects produced by its use upon white, pale cinnamon, mouse grey, and smoke blue cloth, etc., are so excellent that no doubt, many ladies will be tempted to run the slight risk incurred.

In the beautiful embroideries produced by Japanese workmen, it will be found that almost invariably some one or more masses of closely laid gold thread are introduced into and become an important feature of the design, and no other nation has ever excelled the perfection with which the craftsmen of Japan manipulate this material. In the Kimonos and Fukusas, which afford us such an excellent opportunity of studying Japanese needlework, the precious metal is practically ever present, even the painted crape robes, which are merely touched up here and there by reliefs of embroidery, having a certain portion of their patterns filled in with gold thread, and Fukusas, the major portion of the design of which will be in silk, are yet sure to have a mass of gold introduced.

OSTRICH FEATHERS

The trade in ostrich feathers is almost unprecedented. For a number of years the demand was so small that the raising of the ostrich decreased to the extent of forty per cent; and feather-workers had to

turn their attention to other channels of industry. But now the demand for skilled labor far exceeds the supply. A glance at women's toilettes, for the last few years, is sufficient to explain the unusual demand. Hats are piled with feathers. Bonnets are edged with bands and trimmed with clusters of varying sizes, boas and collarettes of every length, thickness and color are shown in all the millinery, dressmaking and and dry goods houses, and costumes disclose the fact that not only are cloaks, wraps and jackets trimmed with feathers, but gowns also. Carriage cloaks have huge yokes, collars and cuffs of feathers, supplemented with wide bands of the same bordering the front and lower edges. Frequently they are faced inside, some distance from the front edge, with ostrich feathers, the fronts being rolled back. Even in ball dresses the delicate fabrics are festooned around the foot and fastened to other parts of the skirt with bunches of tips; long plumes are coiled about the upper part of the arm to take the place of a sleeve, while others garnish the corsage.

The garments for little folks also often have their share of the popular trimming, and faces are almost hidden under huge felt and beaver flats covered with plumes and with the feather ruffs. Besides, there are feather fans by the thousands, and countless pretty conceits for the decoration of the hair.

Probably more than one-half of the feathers used in America are imported in the natural state and prepared

here. South Africa is the principal breeding place of the ostrich. Ostrich farms have been started in Australia and in San Diego county, California, but the supply of feathers from these sources sent to the New York markets is scarcely perceptible. The great distributing market is London, where auction sales are held every other month, and are attended by buyers from all parts of the world. Feathers sell from fifteen dollars to one hundred and fifty dollars a pound, the highest price representing "blood primes"—feathers taken from the wings and tail of the male bird when four or five years old. The plumage of the female bird is considered less choice than that of the male. At the present time value in all grades are fifty per cent in excess of those prevailing for several years.

Some past seasons have been so prosperous that many manufacturers employed between four hundred and five hundred hands most of the time. A feather manufactory is not a very inviting place, with great vats, sloppy floors, intense heat and steam, but the work is interesting through the heroic measures necessary to evolve from the feather in its natural state the dainty thing of beauty. In the natural state most of the feathers are of a dirty gray color, shading to black, and of all lengths—from three to perhaps twelve or more inches. The quill is thick, and the flew (the curly part) straight and lustreless. The darker shades are sorted for black feathers, and the lighter for those of colored tints, tied in bunches of about two dozen,

and strung a few inches apart in sections about one and one-half yard in length. To remove the natural oil the feathers are soaked for several hours in a strong solution of soda and soap, and then scrubbed and thoroughly rinsed. Those for light colors are bleached with chemicals before being dyed, but those for black are only subjected to a triple dip in jet dye. Shaded feathers are made by enclosing parts in rubber shields after the solid color has been acquired, and dipping them in a contrasting dye and combing while wet. They are dried out of doors and in the sun, if possible, or in a room where the thermometer registers one hundred and fifty degrees. After the starching and another drying, each string of feathers is beaten against wooden tables, or partitions, to remove superfluous starch. So violent is this process that one expects to see the plumes fall apart in a hundred or more pieces. The only effect, however, of the rough usage is to make them look clearer and fluffier than ever. At this point the work, which thus far had been done by men, is turned over to women, who, in another part of the factory, begin the more delicate operations. Feathers of all hues, in different stages of development, are scattered over long tables. The bunches are separated, and the quill of each feather is scraped thin by a bit of glass. Afterward, they are sewed together to form the various designs, steamed over boilers having numerous spouts, and curled with an implement like the blade of an ordinary jack-knife. Although apparently

simple, the task requires considerable skill to avoid breaking the flew. Long plumes, boas, and collarettes are only slightly curled, the ordinary tip more so, while those called "Princess," and the narrow bands for the edges of hats and bonnets, are curled in fine tight curls. Preparatory to boxing, the tips are bunched and marked, the longer feathers, boas, etc., having separate boxes.

WIDTHS OF DRESS FABRICS

Materials for dresses vary so much in width that the beginner needs especial directions respecting the dimenions of each. Fancy names are, however, given by drapers to certain fancy goods each season, and in many cases the same fabric is sold under four or five high-sounding and more or less applicable names. Special widths, too, in silks, cashmeres, velvets, etc., present other difficulties. Yet there are certain time-honored dress materials, the widths of which are unchanged from year to year, and as these are also the most useful and durable materials for dressmaking, we will confine our attention mostly to them.

Silk, poplin, merino, cashmere, alpaca, velveteen, muslin, print, serge and vigogne form a sufficient number of materials to learn to cut out upon.

Nearly all patterns are calculated for dress materials of twenty-seven inches wide, this being the ordinary and accepted width for dress fabrics. As a matter of knowledge, the following table of widths of various fabrics has been drawn up; it will, we hope, be useful

to many, as even when rich fabrics—velvets, for instance—are not required often for dresses, yet small quantities are often wanted for trimmings, and so we add this and other rich fabrics to our list.

TABLE OF FABRICS AND THE VARIOUS WIDTHS OF EACH

	INCHES.		
Alpaca	30	36	54
Batiste	27	30	—
Beige	25	28	—
Black and Colored Silks	22	26	—
Cashmere	36	—	—
Cloth and Tweed	38	54	72
Crape	23	42	—
Gauze	44	—	—
Grenadine	26	—	—
Merino	45	46	—
Mousseline de Laine	26	—	—
Muslin	33	—	—
Plush	16	21	24
Plush (Seal)	54	—	—
Poplin	30	32	—
Sateen	24	27	30
Satin	18	27	—
Serge	28	32	—
Velvet	18	20	24
Velveteen	27	28	—
Vigogne	27	—	—
Woolen Materials (average)	27	44	—

We have not considered fancy materials like brochés pékins, crêpe de chine, which are all very narrow, less, than 27 inches.

CHAPTER XXII

THE HOUSEHOLD LINEN

IN WHAT IT MUST CONSIST—DARNING TABLE AND BED LINEN—THE LINEN CLOSET

IN WHAT IT MUST CONSIST

One can not help remarking upon the often meager collection of linen in households where money is plenty for other expenditures; and yet exclusive of real linen, which, as far as bed-linen is concerned, can easily be dispensed with, a very fair collection can be made for sixty dollars and one hundred dollars will stock a large closet with excellent linens. The housewife's mother is to blame for this meager supply.

In this country the majority of the women consider their daughter's trousseau complete when sufficient personal apparel has been provided for the exigencies of one or more years. They do not follow the customs of their grandmothers, or of every Continental mother, and give the daughter about to take charge of a new household sufficient linen for every emergency, With a collection dating from the nucleus

provided in a trousseau, and never deviating from the rule of immediately replacing whatever is drawn from the reserve stock, the shelves are always moderately well supplied.

Exclusive of real linen, and more or less elaborately embroidered sheets and pillow-cases, the amount of money required to make such a nucleus is not large. Of course the size of the reserve stock will govern the cost; and if the collection is but modest, no doubt a scanty reserve will often have to be drawn upon to cover the demands made by sickness, or by the presence of "strangers within the gates;" but this need deter no one from making a beginning. We here give a rough estimate of the amount required to purchase a moderate stock of good quality; for here, as everywhere else in the household, cheap and coarse material prove dearer in the end, and are unlovely while they last: six table-cloths (varied lengths), eighteen dollars; two dozen napkins, four dollars; one dozen tea napkins, one dollar and a half; two dozen towels, four dollars and a half; six honey-comb spreads, six dollars; eighteen sheets, two and three-quarter yards by two and one-half, thirteen dollars and a half; two dozen pair pillow-slips, three-quarters by three-quarters, seven dollars; one dozen dish towels, one dollar and one-half; one dozen glass towels, one dollar and a half; one-half dozen bath towels, one dollar and a half; one-half dozen kitchen hand towels, ninety cents; four roller

kitchen towels, one dollar and a half—making in all sixty-one dollars and forty cents.

Of course with the above estimate a household, say of four persons and a servant will be able to lay aside only a small reserve stock. On the basis of three beds, each requiring a honeycomb quilt, two sheets, and two pillow-cases, six sheets and twelve pairs of pillow-slips can be reserved; probably six towels and two bath towels (for the servant will use the kitchen hand towels in her room) can also be spared; while two table-cloths, a dozen napkins, half a dozen glass and half a dozen dish towels would make a good showing on the upper shelf. You think the reserve stock too insignificant to be called such? We have not taken into consideration the fact that most households have already some stock on hand, and in such cases more of the linens can be added to the reserve; or if it be a new household just sprung into existence, and the family consists of Adam and Eve alone, less linens are required in use, and the reserve is correspondingly increased. And granting that the reserve be small, remember that it can be gradually increased, and an occasional five-dollar bill, judiciously invested, will make a respectable addition to a scantily filled shelf. Perhaps you have noticed that we have made no allowance for seamstresses' charges? We have taken it for granted that the housewife, for the sake of enlarging her stock, is willing to save that expense and do the sewing herself. The saving by this means is quite an

item; though the seamstress may charge only a few cents for hemming a napkin or a table-cloth, yet when the pieces number dozens the bill counts up rapidly.

DARNING TABLE AND BED LINEN

Chapters VII and VIII give full directions for hemming and marking linen and there is no daintier or more pleasant work for a woman than this. Articles of wearing apparel are best repaired by neat patching, but bed and table linen ought to be carefully darned. When it has been in use for some time, it should be frequently examined, and the thin places strengthened to prevent their becoming holes. It often happens that sheets and pillow-cases are either torn at the wash or by being caught on hedges or bushes in taking them in after drying, and table cloths are sometimes cut by the thoughtless use of knives at meals. It is, of course, desirable that such injuries should be so skilfully mended as to make them as little observable as possible.

A very simple way to mend a hole is by a darn. It should extend for at least an inch beyond the hole on all sides, and the loops everywhere must be of the same size. It ought not to be made square, because it is much stronger if the edges be either irregular or wavy. A diamond is a good shape to form. Of course small holes only are mended in this way, larger ones should be patched.

First carefully cut away the rags from the edges of the hole and beginning at the left hand side, thickly

darn across it, drawing the needle out gently each time to avoid pulling up the threads of the material. Changing the position of the work, so that what was before the bottom of the darn is now the left side, cross it, and thus fill the hole with a thick lattice of threads, which closely correspond with those of the surrounding fabric.

To darn a three-cornered or hedge tear is rather a tedious thing to do, but carefully tack upon a card, at the distance of an inch on all sides of the tear and with some sewing cotton gently draw the edges as nearly as possible into their original position. Then darn backwards and forwards from left to right, about double the length and width of the rent, taking pains to keep the broken threads flat under the cotton during the whole time. Then turn the work round as before, and repeat the process in the opposite direction. When complete, the tear will form two sides of a square of crossed darning. Then remove it from the card. If properly done, this darn is sccarcely noticeable.

THE LINEN CLOSET

The ideal linen closet we have in mind was built into a niche in the bedroom wall, and its identity was concealed by a mirror set into the door; only the small circle of brass betraying the Yale lock led one to suppose the mirror was other than a toilette accessory. Unlocked and swung open, one could see behind it the closet, whose floor dimensions were about two feet and a half by one foot and a half, and whose height

equalled that of the room. It was shelved in regular spaces from top to bottom, and completely filled with snowy linen. There were in all seven shelves, and these were covered with ordinary bed-ticking, held in place by carpet tacks, under the edges of which were twice a year strewn Persian insect powder to prevent any entrance of vermin; above this, so as to exclude possible dampness were laid strips of white glazed cloth. Two-inch cotton lace, which by hanging down conceals the wooden shelf, may be basted along the front edge of the ticking, and if washed twice a year always looks fresh and white; this is inexpensive, and makes a pretty finish to the shelf. On the two upper shelves were kept "reserve" stock; *i. e.*, such table and household linens as are not yet taken into use.

Guarding either end of the top shelf was a pile of neatly folded sheets, and between them two piles of pillow-cases. The heavily folded edges only appeared in front, and all loose ones were turned toward the back.

And this reminds us that whoever would possess a neat linen closet must see that all pieces are uniformly ironed, that the sheets when folded will be of the same length and width, the pillow-cases always folded alike, and all edges turned inward.

The sheets numbered six to each pile, and the pillow-slips six pairs; this nearly equalized the height, and each set was separately bound together by a bright ribbon. Where the narrow ribbon ends met in a small

bow a label was hung descriptive of the articles behind it. This label, consisted simply of a piece of white muslin, stiffly starched, and edged all around with narrow Italian lace; it was oblong, and measured perhaps seven inches in length by two and a half in height. Plain cross-stitch letters worked with red marking cotton formed the necessary names of each; as "Linen Sheets," "Muslin Pillows," "Quilts," "Dish Towels," etc. Reading the labels, we saw that the sheets and pillow-slips on the right were linen, and those on the left were muslin. On the second shelf were table-cloths of different lengths, napkins and towels.

Here, as on the first shelf, the bright ribbons and dainty labels performed their pretty duties. The third shelf was heavily laden with Marseilles and honey-comb quilts, vying in snowy purity with the glistening damask above them. The fourth shelf contained in neat array, the sheets and pillow-cases, some plain and some embroidered, which were in daily use, the descriptive label pinned to the uppermost piece of each of the four piles. On the fifth shelf lay towels, bathing towels, sheets, and pillow slips for cribs and single beds. The sixth contained towels and bed linen for servants' use, together with the colored table-linen. On the seventh shelf, ordered as perfectly as their superiors in rank, lay dish towels, glass towels, cheese-cloth dusters, window rags.

When your linen closet is well stocked and in order, allow no one, not even the best of servants, access to

it; when the week's wash comes upstairs, put your linen away with your own hands, the fresh pieces at the top of each pile to which they belong, and when others are required for the regular changes, take those that are at the bottom. In this way all reach the wash in rotation, and none grow yellow from being too long unused.

CHAPTER XXIII

LAWS OF CORRECT DRESS

CONSIDERED FROM THE POINT OF ECONOMY—CONSIDERED FROM THE POINT OF BEAUTY—DRESS FOR SLENDER WOMEN—DRESS FOR STOUT WOMEN—INDIVIDUALITY IN DRESS—DRESS FOR RED HAIR—DRESS FOR BLONDE HAIR—DRESS FOR BROWN HAIR—DRESS FOR BLACK HAIR—DRESS FOR GRAY HAIR—JEWELS—GENERAL REMARKS

CONSIDERED FROM THE POINT OF ECONOMY

One's garments should be selected with a due regard for the eternal fitness of things, and common sense should govern the device of our wardrobe, and in fact it should be the watch-word in all matters which pertain to health and grace which should go hand in hand, and not be divorced as they often are by the originators of pernicious fashions.

A woman may dress well without being extravagant, if she will employ forethought in her buying. She who purchases materials for her summer gowns in the fall of the preceding year, or who provides for her winter outfit in the spring, is able to secure her cos-

tumes much more reasonably than if she buys everything in its season. When she follows this plan, however, she must select goods of quiet color and unobtrusive design, avoiding striking patterns or peculiar colors that are likely to become passé before they are made into dresses. Indeed, it is wise for the woman who will probably have to make her dresses do service for more than one season, to choose tints and fabrics for qualities that will wear.

A mistake frequently made by women who are ambitious to dress well and who have small means with which to accomplish it, is that of endeavoring to imitate rich costumes in inexpensive materials. A cheap velvet or plush or a flimsy silk is as poor an investment as one can make. A good tricot, cashmere, or serge that does not pretend to be anything remarkable looks better than the more pretentious fabrics. Consistency in dress is always admirable. The attempt to dress beyond one's means is not only wrong, but absurd.

To-day is the harvest time of the home dressmaker. All the expensive novelties in dress material and decoration are reduced to prices approximating their actual cost and compatible with the possibilities of a moderate allowance. The fortunate woman with happy intuitions and inspirations in designing, and with clever skill in materializing her designs, can revel now in a wardrobe that would dazzle the Queen of Sheba more than Solomon's glory, and all at comparatively

small expense. Not that the unprofessional dressmaker shall attempt the swell street gown with its sweeping skirt and mysterious bodice, seamless and faultless with hidden fastenings and pompous sleeves, any more than a school girl might essay an epic poem, or a baby copy a Corot with a slate and pencil. The style, the fit, above all the indescribable something about the perfect street dress that we call "the air," in lieu of something more expressive, are, and must of necessity be, the work of the professional artist endowed from the Creator with genius, and this genius sanctified, developed, and made perfect in long service. But the dainty house dress, the fascinating little house bodice of soft bright silk, the attractive evening toilet, all manner of luxurious tea gowns, and those extremely pretty simple dresses which are now worn, not only at the "tea" but all through the evening, unless the dinner be formal, all these the amateur modiste may make with no apprehension. Their success depends upon their coloring, decoration, and material, and the leading motive in them all is simplicity—simplicity idealized to elegance by the use of rich material and rare ornamentation.

An economist who must make a little money do a great deal should choose plain woolens instead of those with figures, stripes, or bars, or the bordered pattern dresses that attract attention by their showy designs, and she should find the best and newest shades of the colors that are most becoming to her, or that will

combine well with a color that has hitherto proved satisfactory.

High colors, prominent stripes or figures are less genteel as well as less sensible than plain materials in quiet colors and exquisite quality. Brown in all its shades has been popularized in America as well as London, by the Princess of Wales, whose exquisite taste has realized its possibilities in her own beautiful toilets in this, her favorite color. Tan in countless tints and combinations with brown or green is much used, blue is well worn, gray is affected by the few to whom it is becoming, and a peculiar dull shade of green in combination with black is most striking of them all.

A woman, whatever be "that state of life to which it has pleased God to call her," will find life a little better worth living if she provide herself first of all, not with a lot of gorgeousness hustled together by a cheap dressmaker into a shoddy imitation of a rich reception or theatre gown, but a simple cheviot or serge simply made. The sham skirt is cut and fitted carefully, and the drapery or outer skirt, plainly hemmed, has a full back, laid in fan-like pleats, and a straight, scant, seamless front laid up in two or three circular folds about the hips if the wearer is slight, or simply pleated lengthwise or gored away at the top to fit plainly if she is stout. This skirt may or may not be hooked up on the bodice. If it is hooked up on the bodice it should be plain and severe, and made either single

or double breasted. Marketing or shopping, the housewife is well dressed in the snug little gown that defies wind and weather, and the business woman is never so well, so comfortably, and so appropriately gowned, whether she write or teach, heal the natives, or sell ribbons and bonbons, as in this exquisitely neat, serviceable dress. The next most important gown to the well-dressed woman in winter is a cloth handsomely made, as faultlessly fitted, as rich in material and decoration as her means will allow. All sorts of teas, receptions, matinées, even the theatre itself, everything except the solemn functions of a ceremonious dinner, a ball, or the opera, call for handsome cloth gowns. There are no limits to the gorgeousness involved in its decoration. Rich braidings and stitchings, splendid cloth-of-gold waistcoats and gauntlets, and costly fur bands and jet passementeries are considered quite the suitable accompaniment of cloth gowns. The sensible and economical woman avoids high-priced and conspicuous novelties in cloth, which are sure to look passeé after a season.

A dress that is entirely suitable to the occasion will last much longer before it looks old-fashioned than if it be worn at times and places for which it was not originally designed, and though more gowns may be required at the outset, they will last much longer and look much fresher to the end than if they were worn in season and out of season. Of course, when very strict economy is necessary, a woman who has the

instinct of dress will so arrange that almost every gown shall be "contrived a double debt to pay," and chosen so as to be suitable whenever it is worn. If she can only afford one evening dress she will choose it with reference to balls, dinners, and "at homes," and her visiting gown will be neither too gorgeous nor too plain; while in bonnets and hats she will, above all things, show her wit, and, to quote the old poem once more, prove "For every season she has dressing fit; for winter, spring, and summer."

The fashion of buying all things ready-made has been a blessing in many ways, but it has deprived women of the necessity of thinking out their clothes for themselves, and investing them with some degree of their own personalities. The "esthetic set" were right when they set their faces against this custom, and declared that every woman's dress should be an expression of herself; but the mania for full bodices and skimpy skirts, huge hats and little handkerchiefs defeated its object, for all the maidens and matrons of the esoteric coterie were arrayed in the same fashion, so that, while the individuality of their set was asserted energetically by their attire, their own personal entity was more disguised thereby than it would have been by the most French and elaborate of ready-made costumes. A woman who has the instinct of dress, shows it when she buys a gown "off a peg" just as much as when she plans and arranges every detail of a costume after her own fancy. That a frock is pretty or quaint

or fashionable is no reason that she should purchase it; her test of it is, "does it look like me?" and though she may somtimes take a new departure, some new freak of fashion, which is unlike anything she has worn, but that yet approves itself to her as likely to suit her, she has the wit to know whether it will really mold itself to her. A well-dressed woman always wills that her clothes shall be part of her, and utterly scorns the idea of being merely a dummy for the display of a Mr. Worth's last creation.

CONSIDERED FROM THE POINT OF BEAUTY

When one of "Ouida's" miraculous great ladies, who trail old laces on their balayeuses and quote polyglot scraps about most things under Heaven, says that, even if she were poor and reduced to wearing dimity and serge, she would still have her garments fashioned so that Giorgione or Gainsborough might delight in her, she speaks what sounds, and is good sense; and yet there are many reasons which prevent women with slender purses from following out her idea. Even when they have a taste so perfect that, given money and time, they might eclipse most women in the grace and harmony and richness of their raiment, the "res angusta domi" means being careful and cumbered over many things. If a woman works for a living she is likely, at the present rate of pressure and stuggle, to be too weary to pay more than a fitful and careless attention to dress; and the careful consideration of harmony and of suitableness of one garment to another

is often pressed out of her mind by matters of more importance. Perhaps it ought to not to be so, but it is. The small refinements and thoughtfulnesses of dress which give it, as it were, its grace and wit, maybe cost little money, but much thought and care; and so a woman who is keenly sensitive to beauty of raiment often shows little sign of the instinct, and is dreary, even if neat, in her attire; she has so many other things of which to think that dress gets "crowded out."

And yet it is a pity; for to most women dress is a pleasure, and a right one: and when the feminine instinct is crushed or lacking in a woman, so that she does not care how she looks, it shows a want in her nature. We are not speaking of slovenly women—they are rightly an abomination in all eyes—but of the women who, from economy or carelessness, or want of time or taste, or from religious opinion, may be and most likely are neat, painfully neat, but whose gowns are dreary, dull, unfitted to the wearer, or possessed of no individuality whatever.

DRESS FOR SLENDER WOMEN

Few figures are considered perfect enough to be displayed in a plain untrimmed waist. The bust may be pretty, but if the chest is hollow, if the lines about the arm are flat, if the shoulder-bones are prominent, some fulness or drapery will be needed to cover these defects. If the model is spare and bony, shingle-breasted and slab-sided, then trimmings must be resorted

to, while on the other hand, a case of middle-age stoutness, while requiring trimming, will need an entirely different arrangement. A thin woman can be plumped up with folds variously shown in artistic drapery, surplice fronts and full effects. Lace, pleated or gathered chiffon, is also filling and a yoke-vest or bretelle made of fur, jetted or jewelled net, flowered silk, velvet, plush or chinchilla, will round out a thin, spare figure. Another trick of making slimness look plump is in the use of ribbon, braid or guipure, sewed in rows round the neck and collar or round the waist, from the corsage to the belt. To complete the description, stitch the cuffs round also and increase the width by having the sleeves puffed at and below the shoulder.

Suppose the woman we consider is slender and fair and young, for it is she who wears best the simple, pert gowns of her own manufacture. The middle-aged woman must aim for stylish and rich effects, the elderly woman must clothe age in elegance; the smart young woman and the slight, fresh girl require only pretty colors, dainty materials, and simplicity. But this pretty woman will be as fair to the man who loves her as was the woman to whom Paris gave the golden apple, if she pours his coffee in the morning in a simple little waist made of a bit of pale, blue cashmere, a remnant of China silk, or perhaps the best of an old drapery of challie left of last summer's wardrobe. The main point will be to have the materials very soft, with the waist fulled on the shoulders and about the neck. Again

this particular bodice may have a history. It may have been the remnant of an écru surah gown that had done duty on many occasions before it was pieced out into this little morning waist which will convince one simple man that he has the prettiest wife in the state. But the dainty grace and becomingness of the bodice may consist in the broad, full frill of pale yellow chiffon that falls back softly from the open throat and the narrow belt of dark brown velvet which accentuates the slenderness of the willowy waist.

DRESS FOR STOUT WOMEN

A stout woman can not wear well any of the fantastic seamless bodices, but should retain each seam decidedly, with an extra side-form under the arm, if the waist measures more than twenty-six inches. Neither should the stout woman attempt long coats, or circular trimming for the skirt, unless it be the narrowest band of a darker color than the dress extending about the extreme edge of the skirt.

No stout woman can afford to wear horizontal trimming or figured goods. All lines should run down. If she selects a fancy braid, narrow ribbon velvet or galoon, let the design start at the neck or shoulder and extend down, graduating it to a point at the bottom of the belt. Strips of ribbon running from the under-arm to the front or back seam will tend to slope off the hips. Hip trimming of every sort must be avoided, but a pleating in the back or a narrow bow with long streamers will break the line where the waist and skirt meet. Long

basques, sharply pointed back and front, should be selected by stout women at all seasons regardless of the changes of fashion. High collars and high puffed sleeves, which have a tendency to swallow up short thick necks should be left to the slim women, who, like the famous Annie Laurie, have swan-like throats. By making the sleeve easy, though not tight, and having it come well down over the hand, using vertical rows of braid, not too close together, in place of a cuff you narrow the arm by lengthening it. Fleshy women can greatly reduce their size by wearing narrow-striped goods or any plain cloth in dark colors, not necessarily black. Figured and flowered patterns unless very, very small should be let entirely alone.

Short jackets should never be worn by stout women, long close-fitted coats are their most becoming wrap. Shawls are essentially the most feminine of wraps, but women who have not sufficient height and a graceful carriage should never attempt to wear them.

A woman with a large face should never wear a very small bonnet, and if it is too short avoid trimmings on the sides of a hat or bonnet as that tends to widen the outlines. Place the ornamentation on top in close upright lines.

Stout women often have short, too plump feet, in which case, all ornamentation of bows or rosettes of ribbon on shoes or slippers should be avoided. They only make the foot more shapeless. They should never wear colored shoes and it is very graceless to accept

shoes too tight for the foot. For a very fat foot, the wearing of the size too long really adds, often, to the beauty of its outlines.

INDIVIDUALITY IN DRESS

There are some women who look loveliest in a riding habit, or cotton frock, or sailor's shirt; but with these, advancing years make it a more difficult task to dress suitably, and they are apt to drift into the short hair, wideawake hat, and pea-jacket style of attire; whereas the women whom dainty and delicate prettiness suited in girlhood, take easily to more dignified and richer, if more sober, attire, as their youth turns into fuller maturity. And there is a beauty which demands a simplicity and severity of sentiment which any hint of coquetry or consciousness in dress seems to degrade or belittle, as a masquerade habit might do, and which is usually framed best in black or white, which enhances the austere purity of look and feature. It is impossible to think of Shakespeare's Isabel as she was after the play ended, Duchess of Vienna in rabato and farthingale, brocade and jewels; the habit of a votaress of St. Clare seems the only fitting garb for that "thing enskied, ensainted," and aught else is as unfitting as a nun's or widow's garb would be to Congreve's brilliant Millamant. As Dorothea says in "Middlemarch," "Souls have complexions, too."

And the recognition of this fact is a leading part of the instinct of dress with women. The Vicar of Wakefield, when he tells us that a suit of mourning has

transformed his coquette into a prude, and a new set of ribbons has given her younger sister more than ordinary vivacity, touches this neatly as he does the feminine adaptation of character to attire, when attire does not chance to suit the character, which may be studied at will at any fancy ball. How far a dress may aid in expression of personality, every actress knows, and a part that is well dressed seems half-way—at the entrance—to being well played. But to be well dressed on the stage by no means signifies being splendid, like Dinah in the ballad of the ill fated Villikins, "in gorgeous array," any more than it does in real life, and the overdressing prevalent among actresses at the present time is a crying sin against art, and one to which an actress worthy the name will not yield.

Balzac makes an odd classification of colors as indices of character. "Women that wear black habitually are to be avoided," he says, "because they are suspicious, bad-tempered, and jealous. Those who wear yellow and green are over quarrelsome, and those who affect white are coquettes. The gentle, thoughtful, pussy-cat sort of women like to clothe themselves in pink. Pearl gray is worn by women who think the world doesn't do the right thing by them, and lilac is chosen by beauties who have passed their prime."

DRESS FOR RED HAIR

It is difficult to class women with red hair into one division, as the shades of hair vary and the eyes accompanying it must be taken into consideration.

When blue eyes accompany red hair, colors must be worn that will neutralize the blue in the eyes, so as not to intensify the contrast between the eyes and hair. Consequently all blues must be avoided in such a case. Pale green, lavender and blueish purples must also be tabooed. Red haired people should never wear scarlet or other bright, decided reds, and the many shades of pink, both the rose and the violet pinks should be avoided. But at the same time they may wear claret color and dark rich maroons, as well as real plum color and its modification, amethyst. Green is one of the best colors for red haired women. As we have said before, not light green but dark invisible green, bottle-green, rich blue-green, olive-green and the many beautiful gray-greens that our markets afford.

Red hair, accompanied by dark gray eyes tending to brown, never looks better than when clothed in dark amber and browns tending to yellow, and for evening wear, such women may choose creamy white, pale amber and real gold color.

When the owner of red hair is also fortunate enough to possess brown eyes, she may wear all the colors suggested for other eyes and add to them black which will be found becoming by day or gas-light.

DRESS FOR BLONDE HAIR

There are two types of blondes, differing not a little in many respects. The golden blonde haired woman with blue, green or brown eyes is much rarer than the blonde with light brown hair showing drab tints. These

different types should dress as diversely as would black haired and blonde haired women.

The golden haired blonde with blue eyes and the white transparent skin is delightful in delicate refined colors. She can but never should wear red or the yellows and the yellow browns.

She may wear black and dark green but for the most part she should choose heliotrope, purples, lavender, lilac, grays, pale green, blue white and pale violet tinted pinks. These tints belong peculiarly to her, as no other type can adopt them half so well and, for this reason, they possess a peculiar elegance.

The golden blonde with green or gray eyes should be delicate and evasive. She also should avoid all reds and yellowish browns, but she must as well discard purple, blue white, lavender and blue greens. Her best colors are cream and transparent whites, all yellow and olive greens, all gray blues and blue grays, the turquoise and peacock blues and she may wear black not made up too heavily, or heliotrope and mauve.

The golden blondes, with the rich full blood and the dark brown or hazel eyes, are among the rare and radiant women who may affect the gorgeous and almost barbaric in colorings. However, they must just as surely put away the leading tints and colors so delightful when worn by the preceding types. The lavenders and lilacs and blueish grays, the mauves and pale cool greens do not belong to them at all. They would be most uneffective in either.

But they may don warm, flaming reds, rich yellows and red browns. The long list of turquoise blue, amber, cream white, purple, violet, fawn color, warm grays and greens are all theirs by right of always looking at their best in them.

The fair haired blondes are the only variety that retain their blondeness with the passing years. They generally remain the same even when the years usually crowned by gray hair come, but the golden hair grows darker gradually up to thirty when it is difficult to distinguish its tawny brown locks from those of decided brunettes.

Gradual changes in colors must consequently be made, leading to those adapted to darker haired women. This is a type of woman among the most admired, the golden tint retained by the brown shade is generally accompanied by an ardent, strong and vital constitution, fine full eyes and strong white teeth, as well as a clear warm unblemished complexion.

DRESS FOR BROWN HAIR

The brown haired woman with warm brown complexion and brown eyes has a rival worthy of her, in her sister who while still brown haired has steel-gray eyes and a fair skin which generally shows considerable color when animated or enthused.

The first type may revel in all the rich, gorgeous reds and blues of color. She may wear amber and all the yellows, in brown and maroon but the pinks of delicate tones and all pale cold blues, greens and grays

do not belong to her. If she wishes to dress quietly she may don browns (never black) and tans, but she will never look inelegant in the strongest contrasts of reds and yellows because they harmonize with her own warm tints.

There is a rare type in this class in whose dark brown hair artists find purplish shadows; she is accompanied by a creamy white skin and she may wear rose pink and black.

The chestnut haired woman with blue eyes may wear almost any color she fancies, if she avoids too pale greens and mauves. Pink will be found especially becoming and the deep true blues are her own property. Where with this hair the eyes are green or gray the colors must be chosen less at random. She must not wear dull spiritless colors nor too yellowish browns or greens.

DRESS FOR BLACK HAIR

True black hair with black eye is seldom encountered. However, when met with it is very beautiful generally, and is accompanied by a clear, pale complexion that looks well with most colors of wearing apparel. Where the complexion shows considerable color, warm grays with touches of red, as linings or tracings of ornamentation and finishing, are always becoming and black silk and velvet with white lace, dull gold oranaments or dull invisible reds are among their most effective colors.

One of the most beautiful types of woman is that

where real blue eyes are found with black hair. She should omit yellows and reds from her catalogue of colors, but may wear blues, pinks, white, purples and black. She is the woman above all others who should be given diamonds and who may wear any quantity of them without appearing vulgar, especially if she be tall and slender.

DRESS FOR GRAY HAIR

There are many types of gray haired women, but there are two general classes under which they may be considered. They are the class of prematurely gray young women and those whose hair is quite legitimate and indicates an honorable old age.

For the latter class there is nothing more becoming than black with ornamentations of either black or white laces. Real white hair is usually accompanied by black, dark brown, or dark gray eyes, as the blue eyed women grow gray very slowly. Consequently the colors we would suggest must be becoming to dark rather than light eyes.

We would suggest dark greens in both olive and blue varieties, dark rich blues and purples, as well as very dark reds. There is a brown appoaching a fawn color that may be worn, but as a rule browns are not becoming to those with gray hair.

The chief color that all gray haired women should absolutely avoid is gray. It can never be worn with a pleasing result by them. Neither can pale lilacs and greens or pale, evasive blues, be adopted with any

propriety. Creamy whites can sometimes be worn, as can white muslins and lawns in the Summer time.

JEWELS

Jewels are a legitimate adjunct to woman's dress. They should not be worn in an obtrusive manner, but they should be selected with design and with reference to the remainder of the dress. They should not be worn in a way to give the least sense of overloading, nor is there any good effect obtained by the use of a number of comparatively inexpensive ornaments.

Sapphires, pearls, moonstones, mosaics and chalcedony are the jewels the very fair, blue-eyed blondes should wear.

Black haired women may wear gold ornaments and diamonds and another brunette looks best in creamy pearls. There are brown haired women who will find amethysts, amber, topaz, rubies and garnets their most becoming ornaments. The golden haired blonde's ornaments are first pearls, after which, if she is not superstitious, opals, then topaz, amethysts, turquoise, amber, and the lapis-lazuli.

Gray haired women should limit their jewels to diamonds and turquoise in settings where but little gold shows.

GENERAL REMARKS

Solid and plain colors have a greater richness than mixed shades. If combined tints are used, they should only be such as harmonize well, and in the full-length figure give a good personal effect. Probably more

ladies err in getting good general effects than in any other one particular. They have various garments, pretty enough, possibly, in themselves, yet which do not harmonize well together, either in material, color or cut, or possibly with their particular style of figure and shade of hair and complexion. For example, the skirt will have one style of trimming, the waist another, the bonnet may look exceedingly well with one suit, and be quite out of keeping with another. A short dumpy person will wear flounces, a tall slim one stripes, while some red-haired woman will fancy an exquisite shade of pink, when green or brown would have been much more becoming.

No woman should make herself conspicious by wearing such articles of dress as are laughed at, possibly, certainly not worn by any other persons in the city or country in which she may belong. Manufacturers, dry goods dealers, milliners, and dressmakers, try to carry the day with a high hand. Yet there is always some choice, and as, thanks to our civilized habits, a full-length mirror is obtainable by most ladies, given the resolution to make the most and best of themselves, the greater number of women can so study the art of dressing well, as to produce some excellent results.

First of all, the woman who would be a successful dressmaker must cultivate her powers of observation in every way possible. She should be above all an observer of dress.

She should strive to take in at a single glance and

to remember accurately every feature of every costume she sees. The dress of every woman she meets should be to her a study of things to imitate or things to avoid, just as little Jennie Wren, the doll's dressmaker in Dickens' novel of "Our Mutual Friend," makes all the great ladies of London unconsciously "try on" for her.

The theatre is a very good school for a modiste. Women of the stage usually have excellent ideas of dress, and not a few of our best toilet suggestions have been derived from them. An innate talent—it is not going too far to call it genius—for dress seems to be born, to a greater or less extent, in every French woman, and it finds its culmination in the French actress. But it is not alone for origination of new and beautiful ideas that credit in the matter of dress is due to the women of the stage. To their good sense and personal independence we owe the reformation and final extinction of many foolish fashions. The quiet dressmaker then, will do well to visit the theatre often.

Every woman can modify, and arrange, and simplify, and that without becoming either ultra or conspicuous. It will take time. That cannot be helped, yet possibly the saving in comfort and expense may fully compensate for the few hours spent in studying her own dress with the mirror before her and with the determination to make the very best and most of herself.

It is best to make your own individual style govern your dress, although more frequently the style of

dress influences the manners and actions of the woman. When a woman dresses in a mannish fashion, with ulster or with jacket having convenient pockets, she is very apt to put her hands in her pockets and to tip her stiff Derby or sailor hat a trifle to one side.

But when she is most interested in esthetic loose flowing dresses, with full lanky sleeves and trailing "yellery" skirts, her eyes and the poise of her head take on the languid, languishing roll and curve.

But these eccentricities are only momentary; they pass with a breath, and general rules of neatness, freshness and suitableness are the only ones leaving lasting influences on the mind and character.

If we learn to seek beauty in these higher forms we can not but find our characters, or general individuality uplifted and improved by what we wear.

Let no one rob us of the beauty of dress, but let us seek it in the highest form. Some people have many possibilities of form and color, but most people must study and develop them by special treatment.

A little woman who is small and without marked beauty of either face or form will look charmingly neat and fresh in light, cheap woolens and muslins while had she been rich and donned heavy dark velvets and satins she would always have appeared a tired, faded woman of little attractiveness.

CHAPTER XXIV

THE ETIQUETTE OF DRESS

INCONGRUITIES—CORRECT DRESS FOR THE MORNING—CORRECT DRESS FOR TEAS, MATINEES AND AFTERNOON RECEPTIONS—CORRECT DRESS FOR DINNERS—CORRECT DRESS FOR LAWN PARTIES—CORRECT DRESS FOR DRIVING AND COACHING—CORRECT DRESS FOR WEDDINGS AND WEDDING ANNIVERSARIES—CORRECT DRESS FOR DANCING PARTIES—CORRECT DRESS FOR MOURNING—CORRECT DRESS FOR SERVANTS

INCONGRUITIES

Some women are said to have a genius for dress. That a certain woman knows just what to wear for every occasion, does not, we think, so much indicate that she possesses this knowledge through a special faculty as that she is experienced in society. Unless a woman has attended a fashionable dinner or two, how can she know what other women generally wear? The same is equally true of other entertainments,. There are certain arbitrary rules governing society with which only the initiated can be familiar. To be sure natural

modesty and consideration for others may be possesed, and that goes far toward introducing oneself pleasantly and appropriately.

We can not know what to wear without experience, but an appreciation of the fitness of things and good taste in colors may be instantaneous to some while not to others. Some women have a moral lack of taste and wear startling colors and look as though their clothes had been hurled at them by a heavy wind, while others will look as if their clothes were a part of themselves or at least had grown on them.

However, a little attention to the study of costuming, together with as much study of herself before a full length mirror will teach a woman to avoid criminal acts in dress. We owe this study as a duty to ourselves, certainly, but there is also a debt we owe society, to dress well or at least inoffensively. We can not depend upon those who make our hats, cloaks and dresses for us; we must work it out for ourselves.

Avoid conspicuous dress. Individuality in dress can not be too highly recommended, but never seek to gain a kind of reputation by the odd choice of attire or by seizing upon the first caprices of fashion. Never go upon the street in a dress suited only for the ballroom. It is ridiculous to trail silks, velvets and laces in mud or dust. Preserve a general harmony in your costume. Don't wear diamonds and an expensive new hat with a worn, frayed street suit. Suppose you are invited to a quiet evening at a game of cards. Do not

patch together some old silk and brocade in a careless fashion; rather wear one of your perfectly made cloth visiting costumes.

CORRECT DRESS FOR THE MORNING

Propriety requires that a woman should be dressed in a cleanly, and becoming manner in the morning. If she has to cook her own and other's breakfasts, she should provide herself with clean, washable dresses which she can slip on hurriedly but which at the same time will look complete.

If she is a tardy riser for only breakfast itself, she should do the same, and the best plan always is to leave the bed in ample time to wash and dress properly for the entire morning. Otherwise neglect to take off this morning dress as soon as possible, is to expose one's self to embarrassments often very painful and to the appearance of a want of cultivation. Moreover, it is well to impose upon yourself a rule to be dressed at some particular hour (the earliest possible), since occupations will often present themselves to hinder your re-dressing for the day. Disorder of the toilet can only be excused when it occurs rarely, or for a short time,—as in such cases it seems evidently owing to a temporary embarrassment; but if it occurs daily, or constantly—if it seems the result of negligence and slovenliness—it is unpardonable, particularly in ladies, whose dress seems less designed for clothing than ornament.

To suppose that great heat of weather will authorize

disorder of the toilet, and will permit you to go in slippers, or with your legs and arms bare, or to take nonchalant or improper attitudes, is an error of women with but little selfrespect and no regard for their friends who must remain in their company. Cold and rainy weather can not be made excuse for similar liberties.

Above all other things never go upon the street, no matter how quiet and retired it may be in a negligé toilet, albeit it may be an elegant one. Morning calls upon even intimate friends will not warrant such a proceeding.

CORRECT DRESS FOR TEAS, MATINEES AND AFTERNOON RECEPTIONS

Dressing for afternoon teas and lunches was at one time a matter of small consequence. The hostess received in an ordinary house dress and her guests wore their street or shopping gowns with their bonnets. However, where several ladies assist the hostess, nowadays, handsome reception dresses are worn and the gas is lighted to give an evening effect. There is no sight prettier to the eye than a young girl dressed in some light becoming dress of pink, yellow, lilac or blue presiding at a tea-table which is decorated in a harmonious color. The elder ladies, who are not now asked to preside and pour tea, wear dark gowns, while the ladies who receive are attired in dinner dress.

In France and England were introduced for afternoon teas the luxurious garments yet known as "tea gowns". Silk, satin and cascades of costly laces were intro-

duced for them. They were wonderfully becoming, but American women did not find them the proper thing for a gown in which to receive indiscriminately. The tea gown is really a boudoir dress, although the handsomest materials are used for it.

The afternoon reception differs but little, so far as dress is concerned from the afternoon tea. The refreshments are generally more elaborate and there are no pretty girls pouring tea. But the dresses of the hostess and the ladies assisting her are the same. Ladies who attend receptions have found that very heavy street-gowns are dangerous. They wear them into rooms heated sufficiently for the ladies in lighter garments, and when they come out a terrible cold is the result. Consequently as light a dress as possible is now worn under a street cloak. The latter is removed in the hall or some appointed convenient room and then the call is made as long as is desired. The hat or bonnet is retained and consequently the dress must correspond with that.

In Washington society the afternoon reception is a marked feature of the city. An afternoon reception in Washington is unlike a reception in any other city. The ladies in official life receive every one who chooses to call, and you can attend in your travelling dress and are not expected to remove your wraps or to be introduced to any body. Your name is announced to the hostess and nothing else formal is demanded.

Washington is also about the only city in America

that keeps up to-day the pleasant old custom of holding rceptions on New Year's day. Much magnificence is permissible for these receptions both in dress and the decoration. It should in this regard be limited only by the purse of the receiver. However, for these receptions as well as for all others and for teas also, the hostess should study general effects.

The dresses of the ladies receiving with her, as well as her own gown should be in pretty contrasting or harmoniously blending colors as regards each other, and also when considered with the furnishing and decorations of the rooms.

The proper dress for matinees is something similar to a reception dress although generally it need not be quite so elaborate.

If a lady is going to an ordinary theatrical performance, a cloth street dress that is not too warm answers every purpose. But if it is an operatic matinee or a musical or dramatic matinee given in some private house, a more delicate and pretty costume with a bonnet or hat to match should be worn. The same thing is demanded when she is, by invitation, one of a box-party at an ordinary theatre matinee.

CORRECT DRESS FOR DINNERS

Dinners have long been considered among the most important and stately of social functions in England and Continental countries and in America they are steadily growing into the same estimation. Americans tried to delude themselves into thinking they could "live

without cooks," could "live without dining" but experience makes them false to such principles.

Woman's dress for dinner has also been a matter of contention. An acknowledged authority in the social world says regarding this subject, "The fashion of wearing low-necked dresses at dinner has become so pronounced that the moralist begins to issue weekly essays against this revival as if it had never been done before. Our virtuous grandmothers would be astonished to hear that their ball-dresses, never cut high, were so immoral and indecent. The fact remains that a sleeveless gown, cut in a Pompadour form, is far more of a revelation of figure than a low-necked dinner-dress properly made. There is no line of the figure so dear to the artist as that one revealed from the nape of the neck to the shoulder. A beautiful back is the delight of the sculptor. No lady who understands the fine art of dress would ever have her gown cut too low: it is ugly, besides being immodest. The persons who bring discredit on fashion are those who misinterpret it. The truly artistic modiste cuts a low-necked dress to reveal the fine lines of the back, but it is never in France cut too low in front. The excessive heat of an American dining-room makes this dress very much more comfortable than the high dresses which were brought in several years ago, because a princess had a goitre which she wished to disguise.

"No fulminations against fashion have ever effected reforms. We must take fashion as we find it, and strive

to mold dress to our style, not slavishly adhering to, but respectfully following, the reigning mode, remembering that all writings and edicts against this sub-ruler of the world are like sunbeams falling on a stone wall. The sunbeams vanish, but the stone wall remains."

The young married woman in every instance wears a light silken house dress cut square at the throat, and the young girls admitted to dinner wear dainty evening gowns with their hair dressed in the most becoming manner.

CORRECT DRESS FOR LAWN PARTIES

The acceptance of an invitation to a lawn or garden-party means, for people in cities, a trip by rail or some other public conveyance and one's dress must be arranged accordingly.

The garden-party proper is always held entirely in the open air. In England the refreshments are served under a *marquee* in the grounds, and in that inclement clime no one seems to think it a hardship if a shower of rain comes down, and ruins fine silks and beautiful bonnets. But in our fine sunshiny land we are very much afraid of rain, and we do not like to ruin our finery any more than we enjoy running the risks of colds, and their attendant unpleasantnesses.

Consequently, the hostess generally receives in some large room looking out on the lawn, through low, accessible windows. The hostess, of course, under such circumstances, wears a house dress. However,

when the party is given entirely in the open air, she wears a bonnet or a becoming hat in receiving her guests. The lady guests invariably wear bonnets and keep them on indoors and out. Short light or silk dresses have been the sensible fashion hitherto, but longer skirts for the lawn creep in when trains are in fashion for other daytime functions. Indeed a long dress looks very pleasing under the trees on the grass.

Where the entertainment takes on more of a tennis party order than a garden reception, the dress must be governed accordingly. If it is the latter, one must dress very handsomely, while if it is an affair just "to have a good time" and play tennis or archery, croquet or some such games, pretty flannel dresses made for the purpose are the proper gowns to wear. Round straw hats or flannel caps will be the proper head covering.

The matter of shoes is also an important one. For the reception, light kid shoes or walking boots may be worn to correspond with the remainder of the costume, as where there is a possibility of dampness, the hostess will provide rugs on the ground. But tennis shoes or thick boots are required when you expect to be exposed to the wear and tear of outdoor games.

Costumes for picnics, excursions and trips for the day to the lake or seaside should be of a strong material, simply cut and of plain color. Serge, flannel and tweed are excellent. Never wear a wash dress for such trips, you may start out charming and fresh, but will

not remain so many hours, even on a sunshiny day.

CORRECT DRESS FOR DRIVING AND COACHING

Our grandmothers dressed in heavy broadcloth riding habits, when traveling in coaches we are told. The heat and distress must have been something awful, but they do not excite our pity more strongly than do our dear sisters who think they must drive in thin laces and gauzes, through which the sun is also uncomfortable.

Of course a woman need not be so severely plain in her carriage or coaching attire, as when walking the street, but quiet elegance in color and design is absolutely demanded in both situations.

CORRECT DRESS FOR WEDDINGS AND WEDDING ANNIVERSARIES

In Chapter XVII., while giving some other information the etiquette of wedding dresses has been rather thoroughly discussed. A young bride at a large wedding may be gorgeously arrayed in white satin, laces and orange flowers, and her bridesmaids may be almost as magnificent. In this, day weddings do not differ from evening weddings. For quiet weddings the bride dresses in a travelling dress and hat and departs for her mysterious wedding trip.

A widow should never be accompanied by bridesmaids, nor wear a veil or orange-blossoms at her marriage. She should at church wear a colored silk and a bonnet, and should be attended by her father, brother, or some near friend. If married at home, the widow

bride may wear a light silk and be bonnetless, but she should not indulge in any of the signs of first bridal.

The guests at weddings should always be dressed in as festive a manner as is consistent with the surroundings. The respective mothers of the bride and groom should wear handsome silk or velvet dresses and the children of the families are always admitted to weddings. Their gay little dresses are often a marked special feature of the occasion.

For weddings in families where a death has recently occurred, all friends, even the widowed mother, should lay aside their mourning for the ceremony, appearing in colors. It is considered unlucky and inappropriate to wear black at a wedding. In our country a widowed mother appears at her daughter's wedding in purple velvet or silk; in England she wears deep cardinal red, which is considered, under these circumstances, to be mourning, or proper for a person who is in mourning. Dresses for wedding anniversaries need not be peculiar to the occasion.

As to the dress of the bride of twenty-five years of wedded happiness, we should say, "Any color but black." There is an old superstition against connecting black with weddings. A silver gray, trimmed with steel and lace, has lately been used with success as an anniversary bridal dress. Still less should the dress be white; that has become so canonized as the wedding dress of a virgin bride that it is not even proper for a widow to wear it on her second marriage. The

shades of rose-color, crimson, or those beautiful modern combinations of velvet and brocade which suit so many matronly women, are appropriate silver-wedding dresses.

However, any dark fabric in accordance with the position of the family in society will be just as appropriate. It is a pretty idea at such receptions, especially a golden wedding, for the bride to receive her friends arrayed in some article which she wore at her first wedding, if any remain. Sometimes a veil, a handkerchief, or a fan (scarcely ever the entire dress has lasted so long) is worn and adds to the significance of the occasion.

CORRECT DRESS FOR DANCING PARTIES

Dancing parties of to-day are what were once termed balls, and they are the gayest of all gay social entertainments. Dinners call for handsome dressing, but a dancing reception demands it. Just as for dinners, however, the young and slender women wear light, diaphanous materials while the heavier and elder ones adopt velvets, brocades and stately satins.

Trained dresses are always inconvenient in a ballroom but fashion often absolutely demands them. However, when a young woman who dances can wear a short dress she should do so. It adds to her youthfulness, her lightness of step and to her general attractiveness.

Older women, the married belles, and the young chaperons may always accept the trained dress as their privilege, but, at the same time, the length of

the train should not be unduly extended. For the stately square dances trains are not much in the way, but to undertake the waltz in a long, heavy, velvet train requires the strength of more than the ordinary American woman.

Jewels and flowers as ornaments are entirely proper in a ball room, although the intense heat soon withers the latter. We quote again an acknowledged authority who says: "For balls in this country, elderly women are not expected to go in low neck unless they wish to, so that the chaperon can wear a dress such as she would wear at a dinner—either a velvet or brocade, cut in Pompadour shape, with a profusion of beautiful lace. All her ornaments should match in character, and she should be as unlike her charge as possible. Young girls look best in light gossamer material, in tulle, crêpe, or tarlatan, in pale light colors or in white, while a stout, elderly woman never looks so badly as in low-necked, light-colored silks or satins. Young women look well in natural flowers, elderly women in feathers and jeweled head-dresses."

CORRECT DRESS FOR MOURNING

Chapter XVI of this book gives an extended account of the preparation of mourning for different members of a family and necessarily much of the etiquette governing mourning is included. However, just here we will furnish a condensed resumé of the entire question. This perhaps, will prove more valuable to our readers. For when death comes, he is always unexpected and

a ready reference book, giving exactly and concisely just what is proper to provide will be a friend indeed.

Widows' mourning is worn for two years in England and America; in France for one year and six weeks. It consists of woolen stuffs, which are lustreless and of crape. When mourning for a parent, children who are grown wear the same mourning for one year. Younger children's should never be continued more than six months. Mourning for a brother or sister, for a grandparent, step-mother or step-father is also for one year. In England this mourning lasts only three months. Mourning for children should be crape-trimmed dresses and last for but nine months.

Mourning should be discarded by gradations. Black kid gloves are worn in first mourning but in six months, especially if it be summer, silk gloves may be worn. The crape on the dress is removed for the first stage, then trimmings of jet and lace are taken up, and gradually one drifts back into colors of all kinds, by way of the grays and their kindred.

CORRECT DRESS FOR SERVANTS

A neat-handed Phyllis in any family will always have at hand a clean gown, apron and cap, hanging handy to slip on in an emergency. This is true where only one servant is kept and where a full retinue is at hand. Some girls show great tact in this matter of appearing neat at the right time, but many of them have to be taught by the mistress to have a clean cap and apron in readiness. The mistress usually furnishes these items of

her maid's attire, and they should be the property of the mistress, and remain in the family through all changes of servants. They can be bought at almost any repository conducted in the interest of charity or they can be made at home, and a dozen of them in a house greatly conduces to an improvement in the appearance of the servants.

Servants should never wear woolen dresses when at work. Calico and chintz are good fabrics but seersucker ginghams wear and wash better, consequently are cheaper. They should be required to wear light shoes in the house and trained to step lightly. The above remarks apply particularly to house servants or to those who are about where they are seen constantly by mem-members of the household, as well as by the stranger who rings the bell.

The cook, the laundress and the nurse-maid are independent houshold personages, where all of them are engaged. A woman who cooks, prepares meats and vegtables and is in the kitchen all day need only be required to dress neatly and allowed her own way otherwise. Cotton dresses and gingham aprons are however her best regalia. The woman who washes and irons is given equal latitude. She must not be allowed to think she can wear day after day aprons and dresses stiff with soap and the effects of dirty water, and cotton gowns are best for her also. The nursemaid is another important factor where she is a necessity. On page 147 full information is given on this subject, and we can not devote further space to it at present.

CHAPTER XXV

TERMS USED IN DRESSMAKING

No science, no art is without a certain language of its own, a language which must be mastered by the beginner. For example, terms used in cookery have to be learned by the novice; also terms used in botany and chemistry, presenting the extra difficulty of being in a dead language; and musical terms, which are chiefly Italian, cookery technicalities being French. To France, then, as the great leader in the civilizing arts of cookery and dress, do we turn for instruction in the alphabet of dressmaking terms. These terms should be acquired by beginners, for, although we endeavor to avoid French words as much as possible in this book, yet certain words have become Anglicised, and are accepted and understood by all workers. We may instance the word *Revers* as one of these terms, which, being almost untranslatable into English, is universally made use of by dressmakers, modistes, and drapers. In the following alphabetical list we have given—1st, the exact or literal meaning of the word; 2nd, the explanation

when necessary; and 3rd, an example of the application, also when necessary.

We do not pretend that this list includes all, or even one half, of the French terms used in dressmaking; for, as novelties are continually arising, so words are coined and become general in a short space of time; but the words most usually employed are here. Some ladies wish that "dressmakers' language" could be "put into English," but technical terms must be used in describing the art of dressmaking as well as in describing all other arts.

LIST OF TERMS USED IN DRESSMAKING

Agraffe.—A clasp; also applied to gimp fastenings.

Appret—1. Finish; the dressing put into calicos, etc. Ex.—*Percale sans appret*, undressed cambric. 2. Also the trimming at the back of a bonnet, either a lace lappet or ribbon bow, or any finish to a headdress.

Assemblage.—Tacking together the various portions of a corsage for trying-on.

Aumonie.——Alms bag; a small bag hanging from the waist.

Baleine.—Whalebone.

Bandeaux.—Bands; applied also to bands of hair.

Bas.—1. The lower edge. 2. Stockings.

Basques.—Applied to the ends of a jacket or bodice falling below the line of the waist.

Biais.—1. Bias, on the cross. 2. Crossways.

Bombe.—Rounded or puffed.

Borde.—Round; edged with.

Borde a cheval.—Edged with binding, of equal depth on both sides.

Bottes.—Very thick walking boots.

Bottines.—Boots; applied chiefly to house boots.

Bourre.—Wadded or stuffed; a term often applied to quilted articles.

Calotte.—Crown; the crown of a cap or bonnet.

Camisole.—A loose jacket; applied to dressing and morning jackets.

Capitonne.—Drawn in like the seat of a sofa or chair; buttoned down.

Capuchon.—A hood on a mantle.

Casaque.—Corsage with loose, open fronts.

Cascade.—A fall of lace; generally used in speaking of lace that is made to flow, with zigzag bends, like a river.

Ceinture.—Belt, waistband, or sash.

Chaussure.—Boots and shoes.

Chemise.—Shift: *chemise de jour*, day chemise; *chemise de nuit*, night-dress; *chemise de'homme*, a night-shirt.

Chemisette.—Gauged or pleated material filling in the open front or neck of a bodice.

Chiquete.—Pinked out.

Clos.—Closed or fastened.

Coiffeur.—Hairdresser.

Coiffure.—A head-dress: manner of dressing the hair.

Coive.—Bonnet lining.

Confection.—A term applied to all kinds of made-up man-

tles, cloaks, and jackets, and all outdoor garments.

Coques.—Looped bows of ribbon.

Cornet.—The cuffs of a sleeve opening like the large end of a trumpet, larger at the wrist than above.

Corsage.—Bodice.

Corset.—Stays.

Costume.—Complete dress.

Coulisse.—Small slipstitched band sewed on to the dress by slipstitches, to contain a tape or ribbon runner.

Coquille.—Applied to draperies falling in zigzag, shell folds.

Crenele.—Crenelated; cut in square scallops, like battlements.

Dentelle.—Lace.

Dentello.—Scalloped; pinked-out.

Dents.—Scallops; these can be pointed or square.

Deshabille.—Undress costume; usually applied to elaborated robes-de-chambre.

Dessous.—Underneath.

Dessus.—Above.

Devant.—Front.

Dos.—Back.

Echarpe.—A scarf; applied also to scarfs tied round the hat.

Ecru.—The color of raw silk.

Effile.—Fringe, generally a narrow one.

Encolure.—The opening at the neck of a dress, or the armhole

En biais.—On the cross.

En chale.—Resembling a shawl; applied to bodices and drapery.

En cœur.—Heart or V-shaped; applied to bodices.

En coquille.—Folded backwards and forwards in zigzags. Shell points.

En echelle.—Like a ladder.

En eventail.—Like a fan.

En tablier.—To look like or imitate a tablier.

Envers.—The wrong side.

En-tout-cas.—Silk sunshade, like a small umbrella, to ward off the sun or rain.

Epais.—Thick.

Epaissseur.—Thickness.

Fendu.—Slashed, cut open; applied to jacket-basques, sleeves, etc.

Fichu.—A half-square, cut from corner to corner; any small covering for the shoulders.

Flots.—Quantities of lace or ribbon so arranged as to fall over each other like waves. Ex.—*Flots de dentelle*, rows of gathered lace falling one over the other.

Frange guillee.—A rather deep fringe, with an open heading, like network.

Fronces.—Gathers; *Fronce'* gathered.

Gilet.—An undervest of a dress.

Glace.—Shot, materials with cross threads of two or more colors.

Jarretiere.—Garter.

Jupe.—Skirt.

Jupon.—Petticoat.

Lainage.—Woolen materials.

Lingerie.—Collars and cuffs, made either of linen, cambric, or muslin and lace; also underclothing.

Lisere.—A narrow edging or binding.

Lisiere.—Selvage; applied also to the colored edges of silks.

Manche.—Sleeve.

Manchette.—Cuff.

Manteau.—Cloak.

Matinee.—Elegant, loose bodice for morning wear.

Moire.—Watered.

Mule.—A heeless slipper.

Nœud.—A bow or knot.

Noue.—Tied or knotted.

Ombrelle.—Parasol.

Packing.—A coarse, loose canvas.

Pardessus.—Jacket, mantle, coat; any garment worn over the toilette.

Parement.—Cuff on the outside of a sleeve.

Parure.—A set of collars and cuffs; applied also to a set of jewellery, passementerie ornaments, etc.

Passant.—Piping without a cord.

Passe.—The brim of a chapeau or cap.

Passementerie.—Embroidered trimming of silk cord and beads.

Peignoir.—Dressing gown; dressing jacket.

Pekin.—Striped.

Pelerine.—A small mantle rounded like a cape.

Petti cote.—Side-piece.

Placket-opening.—The opening of a skirt at the ends of the waistband.

Plastron.—Breast-piece; a piece put on the front of a dress bodice, generally of a different color or material.

Pli.—Fold.

Pli Rond.—Box-pleat.

Plis—Folds.

Plisse.—Pleating.

Polonaise.—Tunic in one with the bodice.

Ras-terre.—Just touching the ground.

Redingote.—Polonaise or long coat, with long straight basques open in front.

Retaper.—To do up a bonnet or hat. (Milliner's term only).

Robe.—Dress.

Robe-de-chambre.—Dressing or morning gown.

Rouleaute.—Trimmed with rolled bias bands.

Rouleaux.—Rolled trimming made of crossway strips of material.

Ruches.—Gathered or pleated trimmings; called ruches here.

Saut-de-lit.—Dressing-gown.

Simuler.—Simulate; to imitate.

Soulier.—Shoe.

Taille.—Waist or figure.

Tablier.—Front of tunic, covering the skirt like an apron.

Toilette.—A dress or costume.

Top-sewing.—Overcasting closely.

Tournure.—A bustle; also the general appearance of a

a dress, costume or person. Ex.—*Tournure distinguee.* Lady-like appearance.

Traine.—A train. *A traine.*—With a train.

Tresse.—Braid.

Tunique.—Tunic.

Tuyaux.—Fluted pleatings.

Tuyaux d'orgue.—Wide flutings, like the pipes of an organ.

Velours.—Velvet.

Veloute.—Soft, like velvet.

Vetement.—Garment, mantle.

Volant.—Flounce or frill.

CHAPTER XXVI

TO CUT A BASQUE PATTERN BY MOLDING

THE FRONT—BACK AND SIDE-BODIES—EMBELLISHMENTS—THE SLEEVE

THE FRONT

The system of molding the figure by the pattern, or rather, taking a correct cast of it in muslin or paper, is a totally different system from cutting the pattern from precise measurements, and is on the whole, quite as successful, as few human figures are perfect, or are even exactly alike on both sides.

The method of molding, as we intend to show it, is simple and practical, and does not call for the mathematical aptitude necessary in so many systems taught to-day. Of course, patterns cut with mathematical precision are excellent, but it is not every lady who possesses enough intelligence to grasp the system, or accuracy enough to work it out successfully. As time is money, it is necessary that what has to be learned should be learned well and quickly; so it is our duty to smooth difficulties rapidly and entirely.

Dressmaking to-day is not a trade, it is an art, for every woman should be molded by her corsage. As no two busts are exactly the same it is impossible to give a scale of proportion. The corsage must be molded on the figure which is to wear it.

We commence with the front. It is a properly shaped corsage with one dart. We have purposely chosen a slightly fanciful pattern to show that fanciful details set to perfection if molded on the figure with the general outlines of the corsage.

For half of the basque take three-quarters of a yard of strong muslin or silesia, and cut off the two selvages. Pin this muslin on the bust to be molded in the following manner: Place the one selvage down the centre of the front, keeping the material as much on the straight as is consistent with the natural wavy line of the figure. Place the first pin at the collar, leaving 10 inches of muslin above, and pin the muslin smoothly in place on the widest part of the bust. Pin the muslin round the collar to the shoulder-seam, cutting long rents in the muslin above to let it fall in place, taking care that the muslin forms no pleat or wrinkles. Pin it round the armhole of the front in the same manner, and lastly pin it along the shoulder-seam. Now the upper part of the muslin front should lie smooth, without wrinkle or pleat, on the figure.

The lower half of the front is a little more difficult. Pin the dart, taking care that the line nearest the front is on the straight of the muslin. In a corsage with

two darts you will find that the second will be the longer, and will take up the most material in any average normal muslin front thus molded to the figure. The object is to keep the seam under the arm as much on the cross of the material as is consistent with making the muslin lie perfectly smooth and flat. The front is now finished, and the most difficult part of the molding done.

BACK AND SIDE-BODIES

Next commence the back. Pin the muslin on the figure, keeping it on the straight as much as possible in the centre of the back, and leaving about three inches of muslin above the neck so that the shoulder can be formed. Pleat over the edge of the muslin to exactly correspond with the curved line in the centre of the back. Pin the muslin smoothly across the back without straining it or putting it out of the straight, outlining the curved side which joins the side piece of the back, and the hollow for the sleeve. When this is cut to shape enough to let the muslin lie flat, the true shape being indicated by pleating over and indenting the muslin with the nail, mark out carefully the shoulder-seam, which must lie smooth but easy. Never mind if it looks too straight or too sloping; shoulders differ much, and the pattern should fit them well. When all is marked and roughly cut, unpin the muslin and cut out the back smoothly according to the marks and pins on the muslin.

The side-bodies are done in the same way. The

side-body of the back must have the material on the straight, judging by the eye, for both sides are much on the bias when cut; do not push your muslin to coincided with the shape; keep it on the straight, letting the lower part of the basque turn as much to one side and the upper part near the sleeve as much to the other as is necessary. Always be careful in cutting patterns to leave sufficient length below the waist line, or the whole fit will be spoiled. It will be noticed that the side adjoining the side-body of the front is less on the bias than that to be sewed into the back.

As to the side-body of the front, when the muslin is pinned on the figure, the side joining the front must be as much as possible on the straight; proceed as for the rest of the pattern, leaving the basque very easy and much on the bias.

EMBELLISHMENTS

For embellishments the molded system is far superior to measurements. Revers and collars, for example, never fit well unless they are molded on the figure. Our good mantle makers mold for revers in soft paper or muslin on the figure of the future wearer, and then send the pattern to the furrier to be exactly copied in fur.

Collars, whether standing or revers, should always be molded either in strong muslin or strong but supple paper. There is no need to mold the whole collar, half sufficing, commencing at the middle of the back,

that being the highest point and therefore nearest the upper edge of your muslin or paper.

The standing collar shown on page 83 is a very easy one to mold. Pin your muslin in place in the centre of the back, making the selvage the central line, then pin it round the neck, slitting up the material below to let the muslin lie smoothly—as you form the rounded line at the neck, pleating the material with your nail into every curve, slitting the muslin *beyond* your collar wherever any pull is observed.

THE SLEEVE

When we come to the sleeve we find molding inferior to good measurements. True, one can mold a perfectly fitting sleeve, too perfectly we ought to say, for it occasionally fits too perfectly to allow the muscles fair play. Unless the sleeve be molded on a very well shaped arm, after the molding is completed it is advisable to bring a few simple measurements into use, to see if we have allowed enough room across the elbow, under the arm, etc.

Molding is excellent for finding the correct place of the elbow (so variable in different arms), also the exact curve of the upper edge to fit into the shoulder. Commence with the upper of the sleeve, along the line of the elbow, cut this in shape, and pin the muslin smoothly across to the inner seam, cutting rents beyond this upper portion in the muslin to allow the curved inner seam to lie easy. Next fit the muslin into the shoulder to get the rounded curve, which will be found

a little difficult, as the sleeve on which you are molding is gathered into the shoulder. Take points in the curve, about two inches apart, and pleat over the muslin between these points to form a straight line. You will be able to round off and correct the tiny angles thus produced when the molding is finished, and to form a firm sweeping curve.

The under of the arm is done in the same way, but you will have to cut rents beyond the under part in the muslin to make the line under the arm lie easy. *Outward* curves do not require this, but inward curves need these rents to avoid pulling and straining. This completes the sleeve.

The molding is now done. To complete the pattern compare the seams one with another where they are to fit, and lightly shave off any excrescence and overplus. See that the scissors cut smooth lines, undisfigured by jags and notches, for when using the pattern you will forget whether the outside or the inside of the jags is your correct pattern, and every fragment of an inch tells in the fit. The best means of making the seams quite even is to lay together each two sides, which are to be eventually seamed together, edge to edge, and shave off lightly any irregularities at one and the same time.

For a very stout figure three side-pieces are often found requisite in place of two. They must be molded in the way described above, but the space between the backs and fronts must be divided in three, so that at

the waist the three side-pieces measure almost the same across.

In the case of striped materials, which are so difficult to cut well, especially when the stripes are wide it is as well to avoid the three side-pieces. It is easy to arrange the stripes symmetrically at the back, but the side-pieces puzzle the cleverest and it is next to impossible to avoid in them the ugly, cut-up appearance of innumerable stripes abruptly commencing and terminating with no real beginning and no real end.

CHAPTER XXVII

CUTTING-OUT BY MEASUREMENT

INTRODUCTION—MEASUREMENTS—HOW TO TAKE MEASURES—VERIFICATION OF THE MEASUREMENTS—VARIABLE MEASUREMENTS—DRAFT OF PATTERN OF A DRESS—VERIFICATION OF THE PATTERNS FOR A BODY—PATTERN FOR BASQUE—DRESSING GOWN—LOW, ROUND WAIST—TRANSPOSING MEASUREMENTS—DRAWERS FOR A WOMAN—DRAWERS FOR A GIRL—PRINCESS APRON—APRON WITH STRAPS—APRON FOR CHILD

I

INTRODUCTION

The making up of a dress or garment of any kind consists in joining together, by means of seams, several different detached pieces. To make the body of a gown it is a good plan, before joining such pieces together, to cut them out on paper patterns drafted by oneself, and which have been drawn according to measurements taken in the manner we shall hereafter indicate.

This method is one taken from the standard French system, devised by Mdlle. Grand'homme.

In order to facilitate the drafting of such patterns, it has been found that the best plan is to trace their outlines on rectangular diagrams, excluding every useless detail. Thus, for example, to draft the pattern of a sleeve, a rectangular diagram—ABCD—should be made, in which, following the measurements indicated, the pattern of this part of the dress should then be drawn.

When such a pattern is correctly drafted, nothing remains to be done but to cut it out. The attainment of this object, therefore, is the aim of the following method of cutting-out.

If the person who is to be measured wears a dress with a round waist, the lengths of the front and back can be easily taken; on every other kind of dress these are liable to be inexact. It will be well, consequently, in the latter case, in order to facilitate the task, to run a ribbon round the waist of the person, which wil replace a waistband, and enable the precise measurements of the front, back, and under part of the arm to be correctly taken.

II

MEASUREMENTS

To apply this method of cutting-out, two kinds of measurements are indispensable:

1. Variable measures.
2. Fixed measures.

1. VARIABLE MEASURES

Variable measures are so named, because they vary

according to the figure of each person: they are twelve in number:

1. Length of the body.
2. Width of the shoulders, taken in front.
3. Width of the chest.
4. Length underneath the arm.
5. Round of the waist.
6. Length of the back.
7. Width of the back. (*This measure must be taken twice.*)
8. Testing measure.
9. Length of arm. (*This measure must also be taken twice: the length on the inner, and the length on the outer side of the arm.*)
10. Size round the arm.
11. Size round the wrist.
12. Length of the skirt. (*This measure must be taken three times: in front, on the hip and at the back.*)

These measures serve to form the diagrams of the front, back, and side-piece, or additional piece of the back, also of the sleeve and skirt.

Every length remains in its entirety, but every width is divided into two, except the fifth measure,—the round of the waist,—which is subdivided into four.

2. FIXED MEASURES

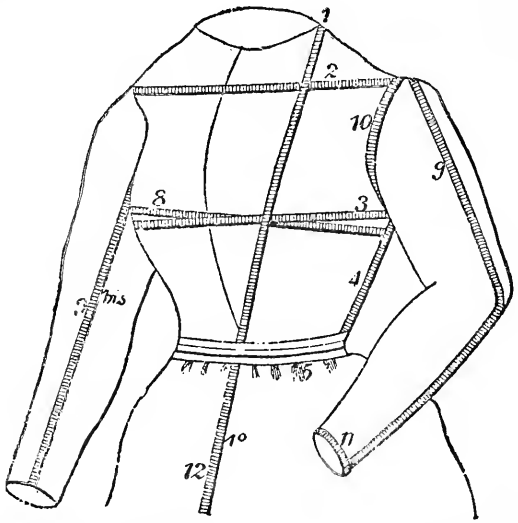
Fixed measures are conventional measures which serve for the patterns of every figure; they never vary for a woman's figure, and indicate how many inches or eighths of inches of the material must be cut away for

the round of the neck and slope of the shoulder; they also show the distance required between the darts, and thus serve for the drafting of patterns.

III

HOW TO TAKE MEASURES

With the view of facilitating to learners the proper manner of measuring, we first give two figures (*the front, back, and part of the skirt*), on which the inch-tape or measure is shown by small straight lines, and is placed exactly as it should be on the living figure. Attached to each of these measurements taken upon the person, a numeral is found corresponding to the foregoing measures.

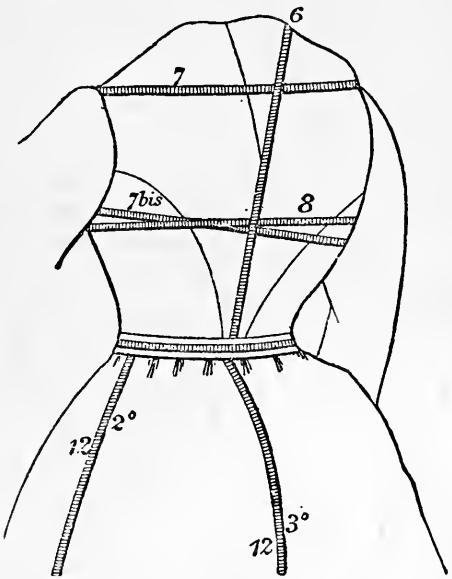


1. *Length of the Body.*—From the shoulder-seam, at the neck, to the middle of the front, below the waist.

2. *Width of Shoulders, taken in front.*—From the shoulder-seam, at the right armhole, to the shoulder-seam at the left armhole.

3. *Width of Chest.*—From the seam under the arm, at the right armhole, to the seam under the arm at the left armhole.

4. *Length under Arm.*—From the seam under the arm, at the armhole, to the hip.



5. *Round of Waist.*—The tape inch-measure must be passed round the waist of the person, and slightly tightened.

6. *Length of Back.*—From the shoulder-seam, at the neck, to the waist.

7. *Width of Back.*—This measure must be taken twice:

1. From the shoulder seam, at the right armhole, to the shoulder-seam at the left armhole.
2. From the seam underneath the arm, at the right armhole, to the seam underneath the arm at the left armhole.

8. *Testing Measure, or total size of the person.* This measure is taken by passing the tape underneath both arms.

9. *Length of Arm.* This measure must be taken twice:

1. From the shoulder-seam, at the armhole, to the wrist, bending the arm at same time. This gives the *outer length of the arm.*
2. From the top of the inner seam of the sleeve to the wrist, stretching out the arm at same time. This gives the *inner length of the arm.*

10. *Round of Arm.*—Pass the tape round the arm, at the armhole, and do not tighten it.

11. *Round of Wrist.*—Pass the tape very carefully round the wrist, taking into calculation the smallest subdivision of an inch.

12. *Length of Skirt.* This measure must be taken three times:

1. In front.
2. On the hip.
3. At the back.

It is always necessary to count an inch and two-eighths more than the inches given, for the material

once cut, shrinks—cloth, velvet, and merino alone excepted.

IV

VERIFICATION OF THE MEASUREMENTS

The measurements when taken must be tested.

1. The second measure—width of shoulders, taken in front—and the seventh measure—first width of back,—being compared, ought to give the exact difference of 2⅜ inches. If 2⅜ be not found, the width of shoulders, taken in front, must be diminished or added to; but nothing must be changed in the first width of back. The number of 2⅜ is required for the shape of the neck. It very often happens that the width of the shoulders gives an excess of 5⅞ inches, which indicates that the shoulder-seams in the dress of the person who is to be measured, are thrown unusually far towards the back. If such a dress is to be copied,

1. The subtraction must give a difference of 4⅜.
2. The use of the variable measure,—the size round the wrist,—must be changed.
3. For the fixed measures which form the slope of the shoulders in front of the dress and at the back, see Section XII. (Transposing of the Measures).
4. Add together the third measure,—width of chest—and the seventh measure,—second width of back—and then compare the total obtained with the testing measure.

Two cases may occur:

1. The testing measure may be less than 39¼ inches.

2. It may be more than 39¼ inches.

1. If the testing measure be not fully 39¼ inches, it ought to be 1⅝ inch more than the adding-up of the two measures, width of chest and second width of back; but if the difference exceed 1⅝ inch, it will be necessary to diminish both measures in equal proportions.

The difference of 1⅝ inch is peculiar to the figure of a child; in that of a woman it may be less than 1⅝.

2. If the testing measure attains or exceeds 39¼ inches, the adding-up ought to produce the same number exactly.

V

VARIABLE MEASURES

(Used as Supplementary to the Fixed Measures)

The second measure,—width of shoulders—and the seventh measure,—first width of back—when compared, give the differences 2⅜ inches (*fixed measure*).

The eighth measure—the testing measure—serves two purposes:

1. It gives the exact size of the person, and 1⅝ inch (*fixed measure*), is allowed when the testing measure has not reached 39¼ inches.
2. Having joined the front, the side piece, and the back together, it is necessary then to find from the middle of the front to the middle of the back,

in a line with the armholes, half the testing measure, plus seven-eights (*fixed measure*). Should more be found, then, whatever is over and above must be taken off from the armhole at the side-piece of back, gradually to the bottom of the pattern.

The fifth measure—round of waist—is used with the fixed measure; when the number of eighths which should form the darts has been ascertained, then the fourth part of round of waist must be taken, plus three-eighths (*fixed measure*). The number obtained will give the measure of the body round the waist, with the darts closed; what is over and above will serve to form the darts.

Note.—When three-eighths have been taken off from the side-piece of the back, seven-eighths, instead of three-eights, must be added to the round of waist, for the darts.

The tenth measure—round of arm—is divided into two.

The eleventh measure—round of wrist—gives—

1. The round of wrist, which is a measure that can not be divided.
2. The number of eighths for the front portion of the armhole.

Whenever the back of the body contains a side-piece then 2⅜ inches must be deducted from the number given by the round of wrist; the remainder serves for the back portion of the armhole, which is finished by

the side-piece, consisting at the armhole of 1¼ inch (*fixed measure*). If the back of the body be gathered, or has a straight seam in the middle, then 1⅜ inch must be deducted from the number given by the round of wrist, and the armhole is drafted in its entirety.

VI

VARIABLE MEASURES

(Not forming Rectangular Diagrams).

1. The second measure—width of shoulders, taken in front.

2. The seventh measure—second width of back—is never marked on a diagram when the back of the dress is formed by the aid of a side-piece.

3. The testing measure.

4. The inner length of arm.

VII

DRAFT OF PATTERN OF A DRESS

To make a woman's dress, it is necessary to draft the patterns of—

1. The front.
2. The back.
3. The side-piece of back.
4. The sleeve.
5. The skirt.

1. DRAFT OF THE FRONT

To form the diagram of the front, take—

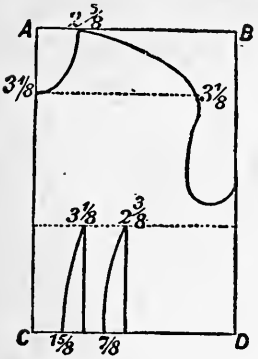
Length of waist (*length of diagram*).

Half-width of chest (*width of diagram*).

Mark ABCD at the four corners.

Note.—These letters, in general, serve as starting points for the fixed measures.

Slope of Neck.—This diagram ABCD being formed; from A to B, mark by a dot, 2⅝ inches; from A to C, 3⅛ inches, and join both dots by a curved line, which will form the slope of the neck.



Slope of Shoulder.—To form the slope of shoulder, it is necessary: 1. To take half the width of the shoulders from dot 3⅛, at slope of neck; then, to measure the number obtained horizontally, indicating it by a dot. 2. From line AB to measure vertically 3⅛ inches (*fixed measure*), in the direction of the dot indicated by the width of shoulders. This measure gives the slope required for the shoulder-seam. Join by a slightly curved line, dot 2⅝ to dot 3⅛, to form the slope of the shoulder.

Armhole.—Take the round of wrist, and from dot 3⅛ (slope of shoulder), measure the length obtained vertically, carrying it at same time to line BD, and indicating it by a horizontal line. From this line towards B measure three-eighths, and join it by an oblique line to the point thus obtained; then join this point to dot 3⅛,—the slope of shoulder.

Darts—To form the darts, go down 1⅝ inches below the armhole, and draw a dotted line horizontally, which will indicate the height of the darts. From the line AC (middle of the body), on the dotted line, marked 3⅛ inches for the first dart; from dot 3⅛, mark 2⅜ for the second dart. From angle C to angle D take 1⅝ inch; join dot 3⅛ to dot 1⅝ by an oblique line. To find out the number of eighths each dart should contain, take the fourth part of the round of waist, plus ⅜(*fixed measure*); carry the length obtained from C to D, and make a dot. Whatever exceeds the diagram at CD gives the width of the darts; divide this width in two for each of the two darts. Between the darts there should be a space of seven-eighths; join dot ⅞ to dot 2⅜ and dot 2⅜ to half the excess marked on line CD, to form the second dart.

2. DRAFT OF THE BACK

To form the diagram of the back, take—

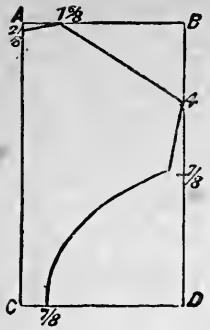
Length of back (*length of the diagram*).

Half the first width of back (*width of the diagram*).

Mark ABCD.

Slope of the Neck—The diagram ABCD being formed, mark from A to B by a dot, 1¾ inch; from A to C, ¼ inch; join these two points by an oblique line, which will form the slope of the neck.

Slope of the Shoulder—From B to D measure 4 inches, and make a dot; join by an oblique line, dot 4 to dot 1¾, to form the slope of the shoulder.

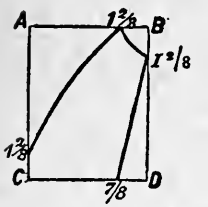


Armhole.—Take the round of wrist less 2⅜ inches. From dot 4 measure vertically the difference obtained, and make a dot. Return inside of the diagram ⅞ (*fixed measure*), and join dot 4 to dot ⅞. From C to D, mark ⅞ (*fixed measure*), and join, by a curve, dot ⅞ of the armhole to dot ⅞ of the angle C.

Note.—If the back of the dress be gathered, only 1¼ is to be deducted from the size of wrist; and in such a case the armhole must be drafted in its entirety.

The same remark applies to a cape.

3. SIDEPIECE OF BACK



To form the diagram of the sidepiece of back, take—

Length of the inner side of arm, plus 1¼ (*fixed measure*) height of diagram.

Fourth of the round of waist, less three-eighths (*fixed measure*) width of diagram.

Mark ABCD.

The diagram ABCD being formed, from B to A mark 1¼ (*fixed measure*); from B to D 1¼ (*fixed measure*). Join these two dots by a curve. From D to C mark ⅞ (*fixed measure*). Join 1¼ of the line BD to dot ⅞ on the line DC by an oblique line. From C

towards A mark 1¼, which join by a curved line to dot 1¼ on the line BA.

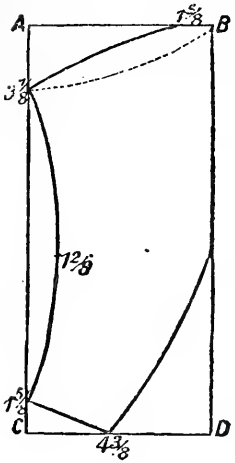
4. DRAFT OF SLEEVE

To form the diagram of the sleeve, take—

The outer length of the arm (height of the diagram).

Half size round the arm (width of diagram).

Mark ABCD.



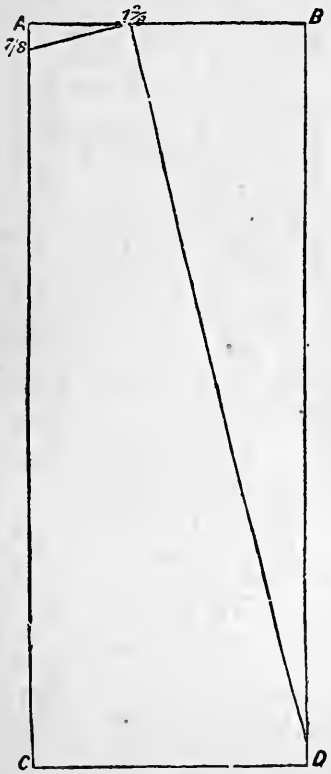
The diagram ABCD being formed, from A towards C, mark 3⅛ inches (fixed measure). Draw a curved line ending at 1⅝ from angle B, to form the armhole. From C towards A, mark 1⅝ inch (fixed measure). Between the dots 3⅛ and 1⅝, ought to be found the number of eighths given by the variable measure,—the inner length of the arm; take the half of that number and mark it by a dot. At this dot return within the diagram 1¼; join by a curve the dots 3⅛, 1¼, and 1⅝, which will form the inner seam of the sleeve. From C towards D, mark 4⅜ inches (fixed measure). Join dot 1⅝ to dot 4⅜ by an oblique line (the bottom of the sleeve). To indicate the position of the elbow, take half the outer length of the arm. From angle D

toward angle B, mark the number of eighths obtained; join this dot to dot 4⅜.

5. DRAFT OF PATTERN OF A SKIRT

A skirt consists of many pieces, the number of which vary according to the width of the skirt and of the material.

To form the diagram of the front of a skirt, take—



Half the width of the material (width of the diagram).

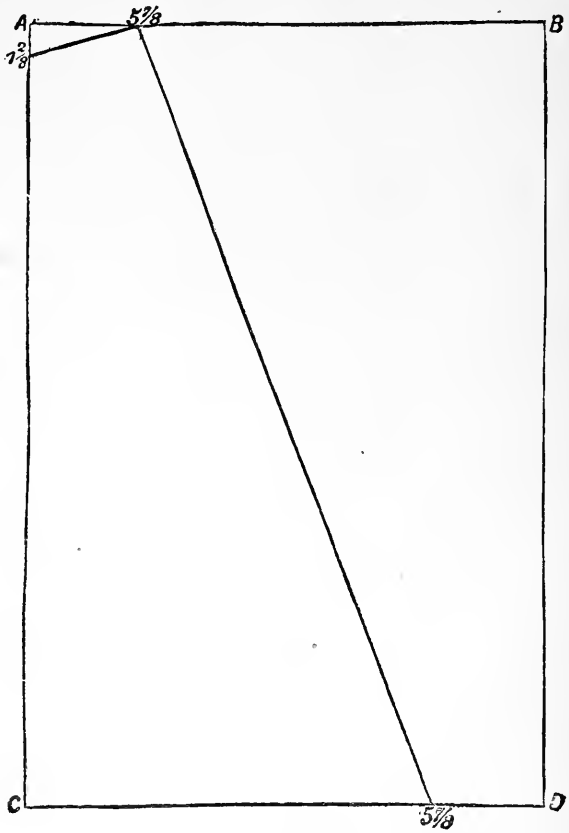
Length of front of skirt (length of the diagram).

Mark ABCD.

Note. — This diagram supposes a material of the usual width of 27½ inches, which is divided in half, thus giving 13¾ inches for the width of the diagram.

The diagram ABCD being formed, from A to B mark 4 inches, plus 1¼ (fixed measure); from A to C, ⅞; join dot ⅞ to dot 1¼ by a slight curve, this line forms the front half of the skirt, the 1¼ plus serves for the little fold which hides the

pocket. From dot 1¼ draw a line which ends at D.



To form the diagram of the bias breadths, take—
Width of the material (width of the diagram).
Length of skirt, taken at the hip (length of the diagram).

Mark ABCD.

From A towards B mark 5⅞ inches (fixed measure);

from A to C 1¼ (fixed measure); join dot 1¼ to dot 5⅞; from D to C mark 5⅞ inches; join by an oblique line dot 5⅞ on line AB to dot 5⅞ on line CD; the line which joins the dots 5⅞ forms the two bias breadths of the skirt, narrow at top and wide at bottom.

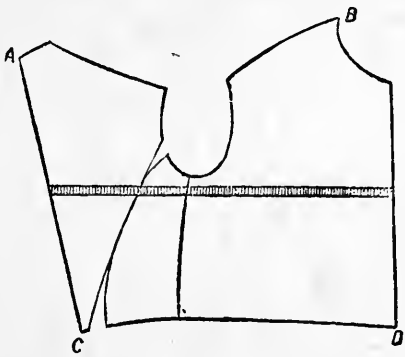
Note.—Should any one wish to make two breadths from one width of material, as the diagram shows, the material must not have a wrong side. If there be a wrong side, it will be necessary, in order to form four breadths from two widths of material, to place the wrong sides facing each other.

VIII

VERIFICATIONS OF THE PATTERNS FOR A BODY

(By the Eighth Measure—Testing Measure).

For this purpose join the back, the side-piece of back, and the front of the body at the seam under the arm.



The three patterns thus joined form half the body, which is to be tested by taking half the testing meas-

ure plus ⅞. To accomplish this object, the inch tape must be laid on the line BD, underneath the armhole; the horizontal distance from BD to AC ought to give us the number obtained when taking half the testing measure plus ⅞.

If, however, instead of obtaining this result, half the testing measure is found plus 1⅝, recourse must then be had to the variable seventh measure—the second width of back—which in such a case ought to give a lesser number of eighths than the first width of back, and whence arise the seven-eighths which we found in excess.

These must, therefore, be deducted from the side-piece of back at the armhole (at the seam which joins it to the front underneath the arm). But as the seven-eighths thus taken away from the side-piece would make the figure too tight at the waist, we must restore them to the front by measuring the fourth of round of waist, plus 1¼, and by dividing the surplus of the material into two equal parts, which can be again divided between the two darts.

Note.—The curves which join the back to the side-piece must not be joined at top or bottom, because the arm and the waist are smaller, and the shoulder-blade is the most prominent portion of the back.

IX

DRESSES FOR YOUNG GIRLS AND CHILDREN

To make dresses for young girls, the same number

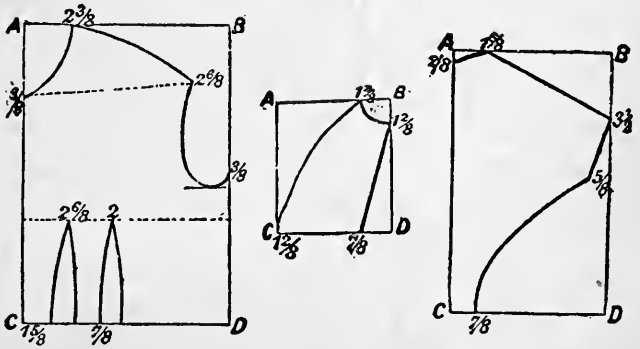
of measures must be used as for grown persons, and in the same way, except alone for the front part of the armhole, for which the number of eighths given by the size of wrists must be plus 3/8.

Note.—Every one whose wrist measures but 5 7/8, and whose testing measure does not exceed 33 3/8, should, to draft her pattern, take the fixed measures indicated on the plate below "For a girl fifteen years of age."

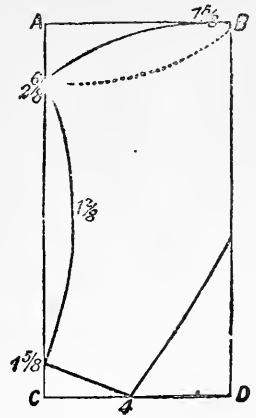
If the age of the child for whom the dress is to be made is not found in the tables, then take the age below for which the fixed measures are given, but never take the age above. And to be more exact, you can, moreover, ascertain the difference between the fixed measures of the age above that of the child and those of the age below.

That difference will enable you to draft a third plate for the intermediate age.

FOR A GIRL FIFTEEN YEARS OF AGE



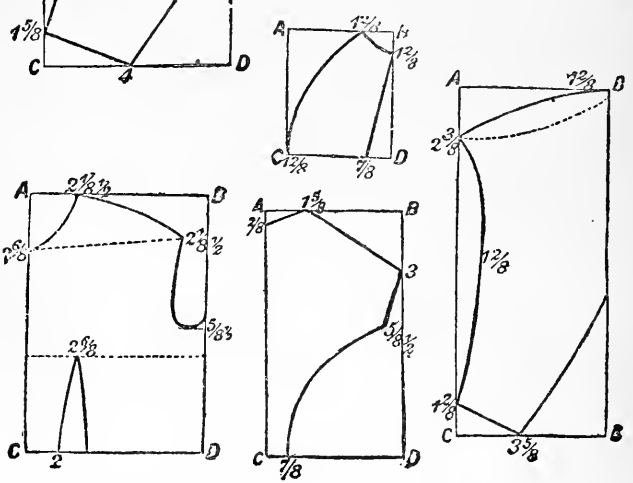
Note.—The width of the shoulders must be 2 1/8 more



than the first width of the back. The fixed measures are indicated in every diagram, by numbers, which must not be increased, and which help in the drafting of every pattern.

A CHILD ELEVEN YEARS OF AGE

Note.—The width of the shoulders, taken in front, must be two inches more than the first width of the back.



CHILDREN FROM ONE TO FIVE YEARS OLD

Children at this age are not, as a rule, very patient; consequently, it will be difficult to take on them the twelve variable measures necessary in the case of grown

persons. We must be satisfied, therefore, with but five.

Example.—Variable measures belonging to a child two years old:

Length of body	9—⅞.
First width of back.	9.
Testing measure	1—¼
Size round wrist	4.
Length of skirt	15—¾.

From these five variable measures are derived the seven others which we have not taken upon the child.

See the table of age, where the number of eighths will be found noted which the width of the shoulders, taken in front, ought to have greater than the first width of the back.

Example.—First width of back, 9. To this number add ⅝=9⅝, which will give the width of shoulders, taken in front.

The number given by the testing measure will give us the exact size of the child back and front; but that, though correct, will be insufficient, and the frock would be too tight across the chest, because, in the case of children, when we add up the width of chest and first width of back, the total gives 1⅝ more than the testing measure. To find the width of chest and second width of back, take a number equal to the first width of back=9⅞, and the number given by the testing measure=21¼; from these two numbers subtract:

Example. 21¼

9 + ⅜ = 9⅜ gives the second width of back.

Remains. 12¼ + 1¼ = 13½ gives the width of chest.

The + ⅜ + 1¼ added to the two numbers obtained, give us the result which the adding up of the two variable measures ought to have—the width of chest and second width of back—neither of which we have taken upon the child.

The length of the body gives the length of the back = 9⅞.

The testing measure, less ⅞, gives the round of the waist = 20½.

The number given to us by the size of the wrist, produces four variable measures:

1. Length under arm = 4 inches.

2 Outer length of arm = three times the size of wrist + 1⅝ = 1¼ x 4 + 1⅝ = 13⅜.

3. Inner length of arm = twice the size of wrist + 2⅜ = ⅞ x 4 + 2⅜ = 10¼.

4. Size of arm at armhole = twice the size round wrist + 1⅝ = ⅞ x 4 + 1⅝ = 9½.

Variable measures are used exactly in the same manner as for the body of a woman's dress, except the three following:

1. Size round wrist plus three-eighths—to form the armhole at its front part.

2. Size round wrist minus two inches—to form

the armhole at the back when there is a side-piece.

3. Size round wrist minus seven-eighths—to form the armhole when there is no side-piece at back.

To form the width of the diagram for the side-piece of back, take the fourth part of round of waist, less seven-eighths.

X

GENERAL DIRECTIONS FOR PREPARING A DRESS OR OTHER GARMENT BEFORE MAKING IT UP

When, after having taken the variable and the fixed measure, the patterns have been drafted, tested, and cut out, they must be placed on the material, leaving a few eighths for the turnings-in, which should be partitioned as follows:

1. 1⅝ inch for the lap down the front of the body.
2. 1¼ inch for the shoulder-seams, those of the side pieces at back, and of the sleeve.
3. ¼ inch for the slope of the neck and the armholes.

In order to keep in mind the turnings-in, put pins along the edge of the paper pattern, but only at the seams where they exceed half an inch. As a matter of course, it is unnecessary to mark the turnings-in at the slope of neck or armholes, as they are only two-eighths outside the pattern. The pins which mark the seams must be put through the two pieces of material on which the paper pattern is laid.

When the material for the body and sleeves is cut

out, and each pattern traced out with pins, the paper patterns are taken off. Then the darts must be traced, and the proper distance marked between them on the front of the body, with pins. To find this distance, it is necessary to measure, with the inch-tape, 3⅛ inches horizontally from the lap down the front of the body, and to stick a pin at this point; then again, to measure 2⅜ inches, sticking in another pin, which marks the distance between the two darts. Their height should be 1⅝ below the armhole.

At the bottom of the front of body where the pins mark the lap, measure 1⅝ inch horizontally, stick in a pin, then with more pins form an oblique line, ending in the pin at dot 3⅛.

To find the number of eighths which each dart should contain, see what we have said as to the second use of the fifth variable measure—round of waist (page 333).

The darts being traced, the two pieces of material are lightly tacked together, and the lines traced by the pins traced by thread, which operation ended, the pins marking the turnings-in are taken out, being replaced by the threads.

Each piece composing the body is then lined, care being taken that the two different materials of dress and lining are laid in the same direction. When each of the pieces has been separately lined, they are all pinned to each other.

1. The darts, closely following the threads by which they have been traced, and beginning at the top.

2. The side-piece of back at the curved line in the back, beginning at the armhole. The curved line must be kept on the side-piece.
3. The back and front of the body, great exactness being necessary in the armholes.
4. The slope of neck, back and front, also very exactly; then the slope of shoulder is formed. The back being more bias than the front, must be sustained by pinning the seam together. When the different parts of the body are thus collected, they must be basted together.

We cannot too strongly advise beginners to baste with small stitches; otherwise, when trying on a garment, the stitches open, and the dress, when properly sewed later, becomes too tight, necessitating after touches, most unpleasant to the worker.

XI

DIFFERENT DRESSES

(Dress with Basque.)

To draft the pattern of a dress with basque, take the same numbers of variable measures as for an ordinary dress; the only difference being, that when writing down the numbers for length of body, of back, and underneath arm, the length desired for the basque must be fixed upon, and that number of eighths added to each of the ordinary measures.

After having tested the measures, add to the three following measures a certain number of eighths, which place within a parenthesis:

1. Width of chest.
2. Round of waist.
3. First width of back.

Use of the Parenthesis.—The parenthesis is only used for certain widths and sizes, and, to show at which angle of the diagram the number of lengths which it thus encloses are to be employed, a letter is added to them.

Example.—Width of chest, 22½ inches (+ 2¾ B). The parenthesis shows us that the number it encloses is not to be divided, and must be added to the half of the preceding number, as every width is divided into two. In general, the number contained within the parenthesis is enclosed within vertical lines. The result of this measure is always to give greater amplitude to the hips.

VARIABLE MEASURES FOR A DRESS WITH BASQUE

1. Length of body, 15¾ inches + 7⅞ = 23⅝.
2. Width of shoulders, 18⅛.
3. Width of chest, 23¼ (+ 2¾B).
4. Length underneath arm, 6⅝ +7⅞ = 14½.
5. Round of waist, 26¾ (+ 2⅜ divide in two 1⅝ from B to A, and ¾ from A to B).
6. Length of back, 15¾ + 7⅛ = 22⅞.
7. Width of back, first width, 15¾ (⅞ A); second width, 16½.
8. Testing measure, 38½.
9. Length of arm, first length, 21¼; second length 16½.

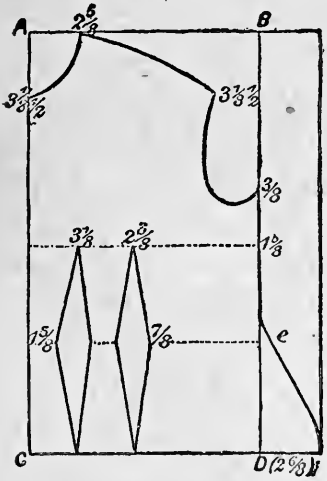
10. Size round arm, 15¾.

11. Size round wrist, 6¼.

Note.—For the round of waist, number 2⅜ in the parenthesis, is divided into two parts; the first measures 1⅝, and is placed on the diagram of the side-piece or small piece of back, and the second measuring six-eighths, on that from A to B.

1. DRAFT OF THE FRONT

To draft the diagram of the front, take the length of the body, 15¾ + 7⅞ = 23⅝, or height of the diagram; the half width of chest 11½ (+2¾ B) = 14¼, width of diagram.



At angle B take off the (2¾) which have been added to the second variable measure—the width of chest. For the use of the fixed measures here represented by figures, and that of the variable measures in the annexed diagram, see Section VII. (page 334).

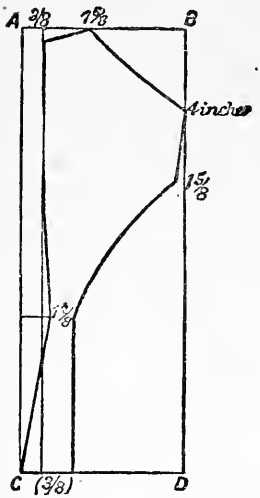
Note.—The darts must be prolonged, diminishing them gradually to the bottom of the basque.

2. DRAFT OF BACK

To draft the diagram of the back, take—

The sixth measure—length of back—15¾ + 8¼ = 24 (height of the diagram).

The seventh measure—first half-width of back = 7⅞ (+⅞ A) = 8¾ (width of diagram).



From A towards B take away the seven-eighths that have been added to the first width of back. For the use of the fixed measures, marked by numerals, and that of the variable measures, see Section VII. On line AC, at the dot which indicates the length of back: First, we must take off horizontally three-eighths, and draw a vertical line from the point obtained towards A and towards C; this last forms a slightly curved line, which gives a little fulness to the basque. Second, on the line AC we must take off three-eighths, then at this dot measure horizontally 1¼ (fixed measure); join dot 1¼ to dot ⅜—the armhole—by a slightly curved line, and from this same dot draw a straight line to the line CD.

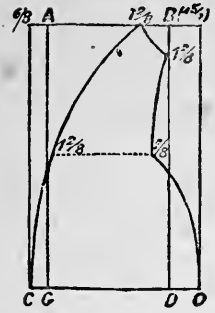
3. DRAFT OF THE SIDE-PIECE OF BACK

To draft the diagram of the side-piece of back, take—

The fourth measure—length underneath the arm—

6¾ + 7⅞ = 14⅝ (height of diagram).

The fifth measure—fourth of round of waist—⅞ = 6¼ (+ 2⅜) = 8⅝ (width of diagram).



Note.—The number (2⅜) added to the round of waist, is divided into two parts, the first consists of 1⅝, drawn from B towards A; the second of six-eighths, drawn from A towards B. From A toward B carry six-eighths, and from this point draw a line parallel to that between A and C.

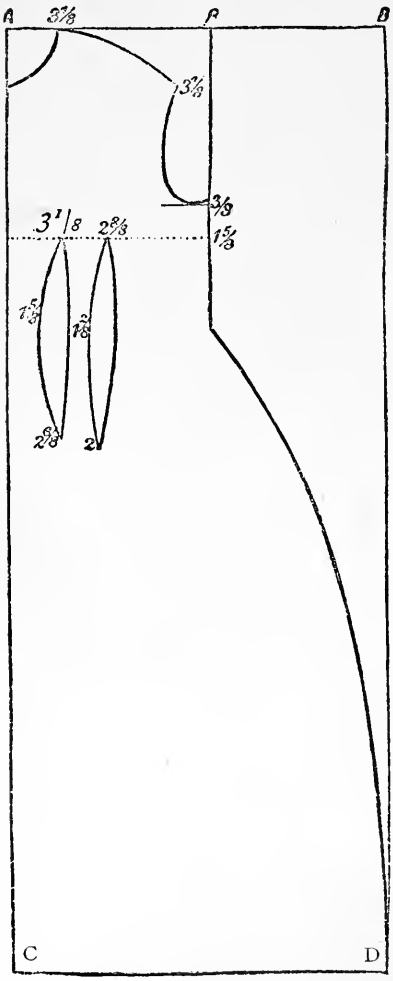
The use of the fixed measures are indicated by figures.

From B to A measure 1¼ (fixed measure).

From B to D measure 1¼ (fixed measure). Join dot 1¼ on line AB to dot 1¼ on line BD by a slightly curved line. From dot 1¼ on line BD towards D, measure the number of eighths given by the fourth variable measure—the length under the arm = 6¾, and mark it by a dot. From this dot measure ⅞ horizontally (fixed measure). From dot 1¼ of line BD to dot ⅞ of same line, draw a straight line, and from the same dot ⅞ to dot O, draw a curved line.

Note.—From dot ⅞ on line BD a dotted line must be drawn parallel to line AB, and ending on AC. From the dotted line measure toward A on line AG 1¼ (fixed measure), and join dot 1¼ of line AG to 1¼ of line AB by a lightly curved line, From dot 1¼ of line

AG by a slightly curved line. From 1¼ of line AG to dot C, draw an oblique line.



For Draft of the Sleeve, see the ordinary dress sleeve, Section VII.

DRESSING-GOWN

The draft of a dressing-gown consists in the pattern of—

1. The front.
2. The back.
3. The side-piece of back.
4. The sleeve.

To obtain the height of the three diagrams in which the body and skirt are to be drafted, take the variable measures and write down the number given by the length of the body; then measure to the bottom of the gown, and add two inches

to the number obtained; the total of these two numbers will give us the height of the diagram for front of gown. The length of the dressing-gown varies according to the taste of each person.

For an ordinary dressing-gown, three French mètres, or 3 yards 10¼ inches, are generally allowed for the bottom of the skirt, which leaves 1 yard 23 inches to be divided between the three diagrams necessary for body and skirt.

1. DRAFT OF FRONT

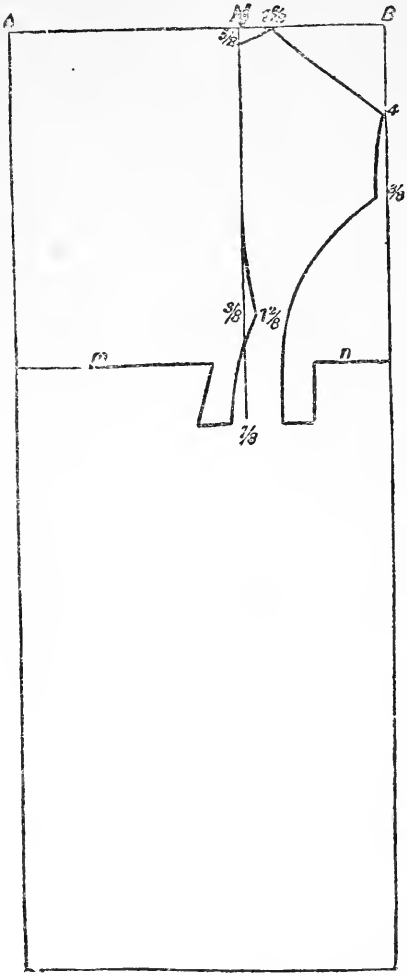
To find the height of diagram of front, take the height of the person from the shoulder (at armhole) to the bottom of the skirt plus two inches, total 58¼ inches (height of diagram). The width of diagram must be the width of the material, let us say 19⅝ inches. From A to C mark by a dot the length of the body. From A to B mark by a vertical line the half width of chest = 10⅝.

Note.—For the use of the fixed measures represented by figures, and of the variable measures contained in the diagram, see Section VII. From dot ⅜ at bottom of armhole, measure vertically the fourth measure—the length underneath arm = 6¼. From the point obtained, begin a curved line, which must end towards D.

2. DRAFT OF BACK

To find the height of the diagram, take the height of the person, from the shoulder (at the neck) to the

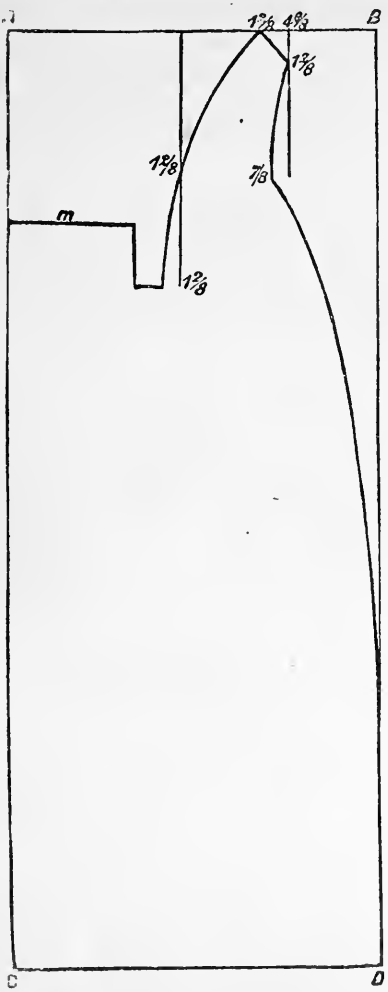
bottom of the gown = 59 inches (height of diagram)



The width of diagram is the width of the material, let us say 19⅝ inches

From B towards A carry half the first width of back = 7⅞ inches, and mark by a dot; from this dot, draw a line parallel to AC equal to the length of back, 15 ⅜ inches, and mark by a dot; this point marks the waist, from the waist prolong the line parallel to AC another 5⅞, which gives additional length to the waist, then from the end of this line, and in a direction parallel to DC, measure ⅞. From the point which marks the waist, measure horizontally ⅜, and

join dot ⅜ to dot ⅞ by a slightly curved line, which will form the prolongation of the body. From dot ⅜ draw an oblique line, which will end at the vertical line N.



Then, with the assistance of the fixed measures indicated by figures, we can form the slope of neck, of shoulder, and the armhole. From dot, ⅜ line N, measure in a line parallel to AB five-eighths (fixed measure), and join it to dot ⅜ by a slightly curved line, then from dot 1¼ draw a line parallel to the line N. Line *m* and *n* show the material which is required for the folds.

3. DRAFT OF SIDE-PIECE IN BACK.

To find the height of the diagram for the side-piece of back, take the

height of the person, under the arm to the bottom of the skirt, plus 2 inches =50¼ (height of diagram).

The width of diagram will be the width of the material, let us say 19⅝.

From B to A carry 4¾ inches (fixed measure), from dot 4¾ measure vertically the number given by the fourth variable measure—length underneath the arm = 6¾ + 1¼ (fixed measure)=7⅞, and draw a line parallel to AC. From dot 4¾ to A, measure the fourth round of waist less ⅞=5¾, and mark by a dot. From this dot draw a line parallel to dot 4¾, which will form the three sides of a small diagram, in which the side-piece should be drawn. From dot 4¾ and parallel to BD, carry 1⅝ (fixed measure); from dot 4¾ towards A, carry equally 1¼ (fixed measure), and join these dots by a curved line, which will form the armhole. At the end of the line and dot 4¾ and parallel to BA, take away seven-eighths (fixed measure), and join by an oblique line to dot 1¼ of line 4¾. From dot ⅞ draw a curve line towards D at the end of the line which runs parallel to line 4¾, and, in a direction parallel to BA, measure 1¼ (fixed measure), then join by a curve dot 1¼ of line AB to dot 1¼ of that parallel to line 4¾.

To find the prolongation of the body, the parallel must be increased six inches by a vertical line. At the end of this line and in parallel direction to BA, measure 1⅝ inch (fixed measure), and join it by an oblique line to the parallel line under dot 1¼. Line

m shows the material required for the fold of the skirt.

4. DRAFT OF SLEEVE

(See Section VII.)

Having drafted and cut out the patterns, we must test them by the testing measure. When we cut out the material every pattern must be placed on two pieces of it laid together, the two right sides being next each other; if this precaution be not observed, one will be cut on the wrong, and the other on the right side of the stuff. The back, side-piece of back, and sleeve, must be cut in the same way. When the material is cut out, care must be taken to leave sufficient for the turnings-in, and for the hem at bottom of the dressing-gown.

LOW ROUND WAIST

To make a low body with round waist, take the same number of variable measures as for a high dress.

Note.—When we take the seventh variable measure—the first width of back—we should calculate seven-eighths less when the shoulder falls a little towards the arm, but if the shoulders are short, then we may follow the measure exactly.

For a high dress, the second variable measure—the width of the shoulders taken in front—ought to have 2⅜ more than the seventh variable measure—the first width of back—while for a low body or low apron, the width of shoulders taken in front ought not to have more than 1¼ more than the first width of back.

The variable measures of body and width of back are not used in their entirety.

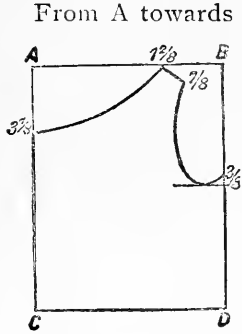
Example.—Length of body, say 15⅜. To find the number of eighths which ought to form the height of the diagram, see in Section VII. the drafts of the patterns for a body.

In the diagram of the front, on the line AC is found the fixed measure, number 3⅛, in a vertical line; 3⅛ — ¾ leaves 2⅜ inches; 2⅜ must be deducted from the number given by the length of the body, 15⅜; 15⅜ — 2⅜= 13 inches (height of diagram).

The width of diagram is equal to the half-width of chest = 9⅞ inches.

HALF-WIDTH OF SHOULDERS = 8¼ INCHES

From A towards B carry the half-width of shoulders



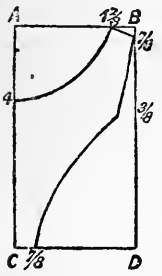
8¼ inches; mark by a dot; from this dot measure vertically seven-eights. On line BA from the dot which marks the half-width of shoulders, carry towards A 1¼ inches; join dot ⅞ to dot 1¼ by an oblique line, which forms the shoulder-seam; from A towards C measure 3⅛ inches, and join dot 1¼ to dot 3⅛ by a slightly curved line.

DRAFT OF BACK

Length of back, 15⅜ inches.

To find the height of the diagram of back, see the

draft of the back in the body of a grown woman, line BD. On that line the fixed measure indicates the slope of the shoulder as being of four inches. Number 3⅛ must be deducted from the number given by the length of back, 15⅜ inches; 15⅜ — 3⅛ = 12¼ inches (height of diagram). The width diagram will be equal to the half-width of the back = 6⅛.



From B towards D carry ⅞ (fixed measure). From B towards A carry 1¼, and join by an oblique line dot ⅞ to dot 1¼, which forms the shoulder-seam. From A towards C measure 4 inches, and join dot 4 to dot 1¼ by a slightly curved line. From B towards D carry the size of wrist, less 2⅜, and take off parallel to BD ⅜; join dot ⅞ to dot ⅜ by an oblique line. From C towards D carry ⅞, and join dot ⅞ on line CD to dot ⅜ by a slightly curved line.

XII

HOW TO TRANSPOSE THE FIXED AND THE VARIABLE MEASURES WHEN IT IS WISHED TO THROW THE SHOULDER SEAMS TOWARD THE BACK

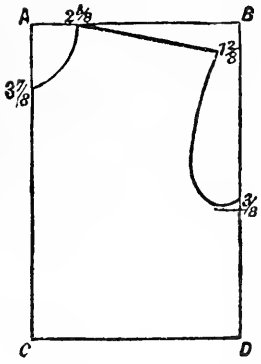
The fixed measures which must be transposed for this purpose are two:

The first, which indicates the shoulder-seam (front of the body), instead of being 3⅛ becomes only 1¼.

The second, which indicates the slope of the shoulder-seam (back of the body), instead of being 4 inches becomes 5½.

The variable measures are also two:

1. The width of the shoulders taken in front, instead of being 2⅜, ought to be 4⅜ more than the first width of back, which must never be changed.
2. The size round wrist, instead of being 6¼, as given by the measure, must have two inches more to form the front of the armhole; to form the back of the armhole we must take one-third of size round wrist.

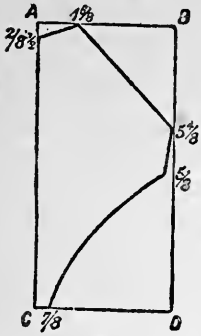


SHOULDER SEAM

Having made the slope of neck, measure from A toward B half the width of shoulders = 9⅝ inches, and mark it by a dot; from this dot descend 1¼ (fixed measure), and join it to dot 2⅝ at slope of neck by an oblique line, which will form the slope of shoulder.

To form the front of the armhole, measure from dot 1¼ in a parallel line to BD the round of wrist + 2 = 8¼, bringing it at same time back to line BD by a horizontal stroke; from this stroke, towards B carry ⅜, and join ⅜ to the horizontal stroke by an oblique

line, and to dot 1¼, the slope of shoulder, by a curved one; which will form the armhole.



DRAFT OF BACK

After having formed the slope of neck, measure from B towards D 5½ (fixed measure), and join dot 1¾ of slope of neck by an oblique line, which will form the slope of shoulder.

ARMHOLE

From dot 5½, towards D, measure the third of size round wrist, and mark it by a dot; from this dot measure horizontally ⅝ towards AB, and join by an oblique line to dot 5½. From C towards D measure ⅞, and join it to dot ⅝ by a slightly curved line.

For the side-piece of back, see Section VII. For the sleeve, see Section VII.

XIII

DRAWERS FOR A WOMAN

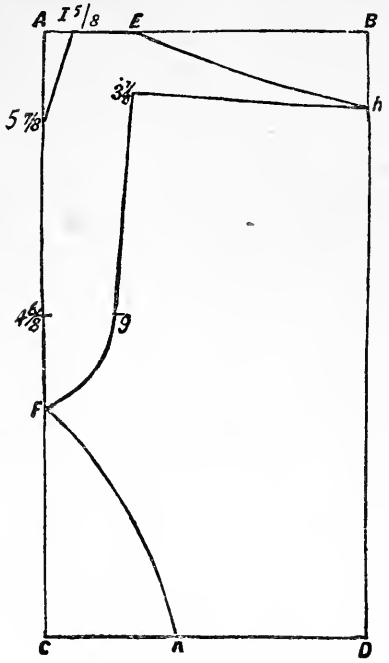
(Variable Measures)

Outer length of leg (from the hip to below the knee) = 28⅜ inches—Testing measure = 37⅜, Round of waist = 27⅝. Size round wrist = 6¼. The latter three are conventional measures.

DRAFT OF DIAGRAM OF DRAWERS

Height of diagram—outer length of leg 28⅜ inches

+ the two thirds size round waist = 4⅛ inch, let us say 32⅜.



Width of diagram —half the testing measure less 1⅝ = 17⅛ inches.

Note.—To draft the pattern on the material, you must measure on the selvage twice the height of the diagram plus 3⅛ for the hems. Then—

1. Cut out the material.
2. Fold it horizontally, that is to say, join the two ends.
3. Fold it then vertically, by which you join the four selvages, which will represent to you the line of the diagram AC.

The material being thus folded, you must test it to see if the width of the diagram is equal to half the testing measure, less 1⅝, and strictly follow the prescribed use of the fixed measures and the variable measures indicated on the diagram.

The fixed measures are indicated by figures, and the variable measures by letters.

From A towards B measure 1⅝ (fixed measure).

From A towards C measure 5⅞ (fixed measure), and join it to dot 1⅝ by an oblique line. From B towards A measure the third of the testing measure, 12⅜ inches, and mark E; from this dot measure vertically 3⅛ (fixed measure). From B towards D measure two-thirds size round waist = 4⅛ mark *h* and join this dot to dot 3⅛ by an oblique line. From H to E draw in same manner an oblique line. From A towards C take half the testing measure plus 1⅝ = 20¼, and mark F. From dot F measure towards A, 4¾; from dot 4¾, in a parallel line to AB, measure the two-thirds size round waist = 4⅛; mark *g*, and join this dot to dot F by a curve, and to dot 3⅛ by an oblique line. From D towards C measure the size round wrist + 4 = 10¼, mark *n*, and join this dot to dot F by a slightly curved line.

Note.—The line which starts from line *h* and passes by the dots 3⅛, *g* and F, forms the front part of drawers.

DRAWERS FOR A YOUNG GIRL

(Variable Measures.)

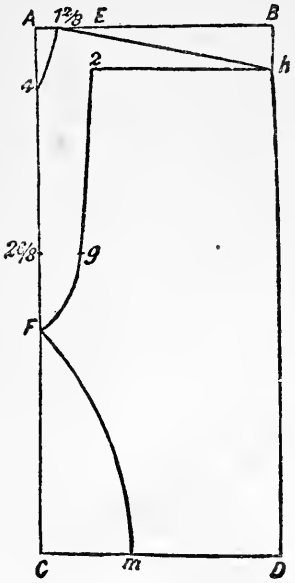
Outer length of leg (from the hip and below the knee) = 24½ — testing measure = 28⅜—round of waist = 23¼ — size round wrist = 5½. The latter three are the conventional measures.

DRAFT OF DIAGRAM FOR DRAWERS

Height of Diagram—the outer length of leg, 24½

and the third of size round wrist + 7/8 let us say, 27 inches.

Width of diagam—half the testing measure, less 1¾ = 12½.



Note.—To draft the pattern on the material, the selvage must be measured and cut twice the height of the diagram, plus 3⅛ for the hems. Then—.

1. Cut out the material.
2. Fold the material horizontally (join its two ends).
3. Fold it then vertically, by which the four selvages will be joined, and will represent to us line AC of the diagram.

The material being thus folded, you must test it to see whether the width of the diagram is equal to half the testing measure, less 1⅝, and afterward the fixed and variable measures, as indicated on the diagram, must be strictly followed.

The fixed measures are indicated by figures, the variable by letters.

From A towards B measure 1¼ (fixed measure). From A towards C measure 4 inches (fixed measure),

and join this to dot 1¼ by an oblique line. From B towards A measure one-third of the testing measure = 9½, and mark E; from this dot descend 2 inches (fixed measure). From B towards D measure one-third the size round wrist + ⅞ = 2⅝; mark *h*, and join this dot to dot E, and to dot 2 by two oblique lines. From A towards C measure half the testing measure plus 1⅝ = 15¾, and mark F; from this dot towards A measure 2¾; from dot 2¾ measure in a line parallel to AB, the third size round wrist + ⅜ = 2⅛ — ½; mark *g*, and join this dot to dot 2 by an oblique, and to dot F by a curved line. From D towards C measure the size round wrist + 2¾ = 8¼; mark *m*, and join it to dot F by a slightly curved line.

Note.—The line which starts from dot *h* and passes by dots 2, *g*, and F, forms the front part of the drawers.

XIV

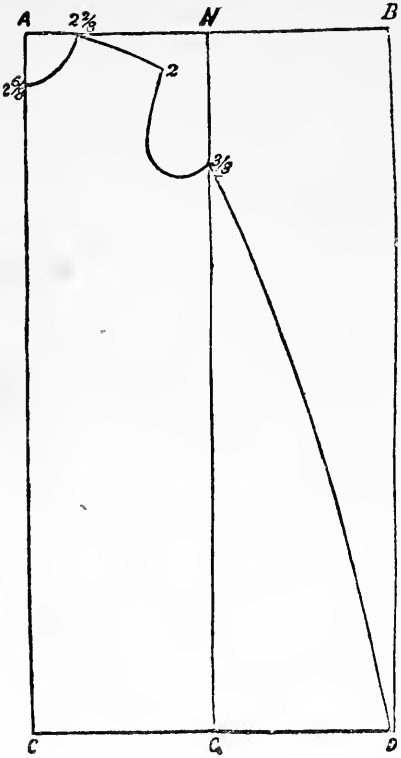
APRON, PRINCESS SHAPE

(For a child of Eleven).

VARIABLE MEASURES

Full length of apron . .	37¼
Width of shoulders . .	14⅛
Testing measure . . .	28¾
First width of back . .	13
Length of arm . . .	18⅞—13¾
Size round arm . . .	13⅜
Size round wrist . . .	5¼

VERIFICATION OF THE VARIABLE MEASURES



1. The width of shoulders, taken in front, must have 1¼ more than the first width of back.

2. The testing measure gives us the width of chest and second width of back.

We take the number which gives the first width of back = 13, and make a subtraction with the number given by the testing measure = 28¾; then, having obtained the desired result we add 4⅜, and divide them as follows:

EXAMPLE

Testing measure . .	28¾ — 13 = 15¾
Second width of back .	13 + 1¼ = 14¼
Width of chest . .	15¾ + 3⅛ = 18⅞

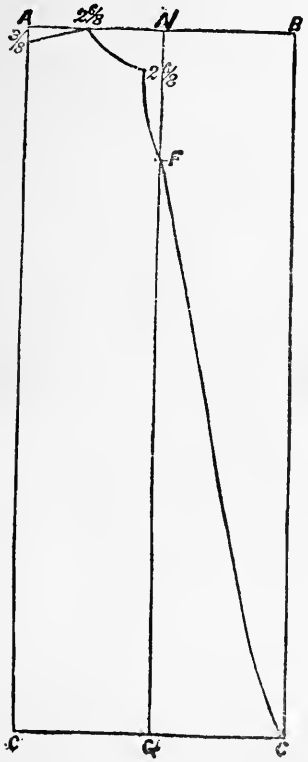
DRAFT OF DIAGRAM FOR FRONT OF APRON

Height of diagram—the full length of apron = 37¼ inches.

Width of diagram—the two-thirds of the testing measure = 19⅛.

From A towards B measure half the width of chest =9⅜ — ½ ; mark by a dot ; from this dot draw a line parallel to AC, and mark it NG.

Follow the fixed measures indicated on the diagram by figures.



Having formed the slope of neck from A towards N, measure the half-width of shoulders = 7⅛ and mark it by a dot. From this dot descend 2 inches (fixed measure), and join it to dot 2¼ at slope of neck by a slightly curved line. From dot 2, at slope of shoulder, measure on a line parallel to NG the size round wrist + ⅜ = 5¾, bringing it then back to line NG by a horizontal line ; towards N measure ⅜, then from dot ⅜ to dot 2 draw a curved line. From dot ⅜ of armhole to angle D also draw a slightly curved line.

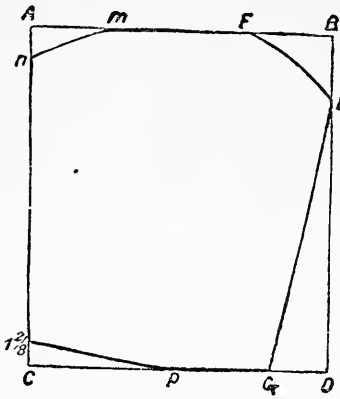
DRAFT OF DIAGRAM FOR BACK OF APRON

Height of diagram—37¼, full length of apron.

Width of diagram—14⅜, half the testing measure.

From A towards B measure half the second width of back = 7⅛, and mark it by a dot. From this dot draw a line parallel to line AC, and mark it NG.

Slope of Neck.—From A towards N measure 2¾ (fixed measure). From A towards C measure ⅜, and join it to dot 2¾ by an oblique line. The line between A and N will be found to contain half the first width of back = ⅞; mark by a dot, and from this dot measure vertically 6½ (fixed measure); join the two dots 2¾ by an oblique line, which will give the slope of the shoulder. From dot 2¾, slope of shoulder, measure in a vertical direction the size round wrist — 1¼ = 4⅛, bringing it then back to line NG by a horizontal line; mark F, and join dot F to dot 2¾, slope of shoulder, by a slightly curved line.



DRAFT OF DIAGRAM FOR A SLEEVE WITH WRISTBAND

Outer length of arm, 18⅛ (height of diagram).

Size round arm, 13¾ + 2 = 15¾ (width of diagram).

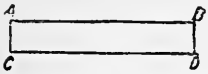
From A towards B, size round wrist 5⅜, and mark by dot *m*. From A towards C measure one-third of size round wrist 1¾ — ½, and mark it by dot *n*; join *m* and *n* by an oblique line. From C towards A measure

1¼ (fixed measure). From C towards D mark the size round wrist by a dot *p;* join dot *p* to 1¼ by an oblique line. Mark the size round wrist twice = 10¼ + 2¾ = 13, on the line between C and D by the letter G. From B towards D measure the two thirds of size round wrist + ⅜ = 3⅛, mark it by the letter E, and join it by an oblique line to the letter G. From B towards A measure the size round wrist, mark it by the letter F, and join letter E to F by a curved line.

DRAFT OF THE DIAGRAM FOR WRISTBAND

Height of diagram—2⅜ inches.

Width of diagram size round wrist + 2 = 7¼.



Lay the selvage of the material on AB.

Note.—Should anyone wish to make an apron, Princess shape, for a child older or younger than eleven years, see page 367 and the following, where the fixed measures are given appertaining to different ages. The difference between an apron, Princess shape, and a dress, must be looked for in the "Verification of variable measures."

Example.—Apron for a child of eleven years old.

Width of shoulders, taken in front .	14⅛
First width of back	13
Remains .	1⅛

In the dress of a child of eleven, the width of shoulders, taken in front, must have two inches more

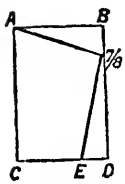
than the first width of back. This difference is required for the slope of neck in the back, the fixed measure from A towards B for the apron being 2¾, while for the dress it is only 1¾. The same rule applies to all ages.

APRON WITH SHOULDER STRAPS

The only peculiarity about this apron is a square piece in front and back joined by shoulder straps out according to a paper pattern. The lower portion of the apron is gathered, before and behind, into straight bands, first sewed on to the upper part with the shoulder straps. To make this apron, we take the five following variable measures—

Length of apron . . .	23¾
First width of back . . .	11
Outer length of arm	13¾
Size round wrist	4⅜
Testing measure	22½

1. DRAFT OF DIAGRAM FOR SHOULDER STRAPS



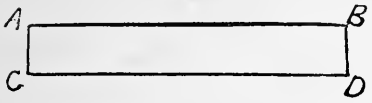
Height of diagram.—size round wrist + 1¼ = 5⅞

Width of diagram—size round wrist less 1¼ =3¼.

From B towards D measure ⅞ (fixed measure), join dot ⅞ to letter A by an oblique line. From C towards D measure two-thirds of size round wrist, let us say 2¾, and join it to dot ⅞ by an oblique line. The material must be laid double on line

AC. On line CD the front square piece of apron body must be sewed, and on line E ⅞ the sleeve. Two shoulder straps must be cut out.

2. DRAFT OF DIAGRAM FOR THE SQUARE FRONT OF APRON BODY



Height of diagram — one-third the size round wrist = 1⅜.

Width of diagram—the first width of back, 11 inches, less one-third size round wrist, 1⅜ = 9¾.

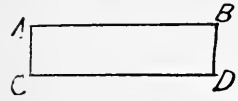
On line AB the material must be folded double along the selvages, and angle B joined to line E of the first diagram.

3. DRAFT OF DIAGRAM OF BACKPIECE

Height of diagram—one-third the size round wrist, let us say 1⅜.

Width of diagram—half the first width of back, 5⅞, + one-third size round wrist, 1⅜ =6⅞ inches.

The two pieces, back and front, must be cut out alike. On line AB the material must be folded double along the selvage. Angle A must be joined to the oblique line E ⅞ on the first diagram.

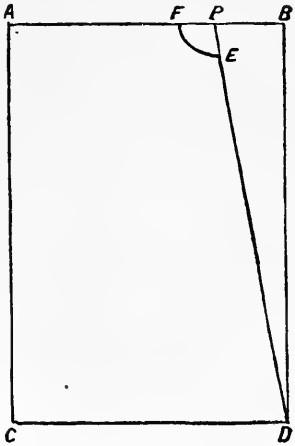


4. DRAFT OF DIAGRAM FOR FRONT OF THE APRON

Height of diagram—length of apron, 23¾ — 2⅜ = 21⅜.

Width of diagram—two-thirds of the testing measure.

From A towards B measure the first width of back = 11 inches, and mark the point P. Fom this point draw an oblique line to angle D. From line B towards A measure one-third the size round wrist = 1⅜, and mark it by F. From P towards D one-third size round waist + ⅜ = 1¾; mark it by the letter E, then join F to E by a curved line, which will form the armhole. On line AC the material must be folded double along the selvage.



Note.—The diagram for back of apron is exactly the same as for the front. For the diagram of sleeve see page 370. By strictly following the prescribed use of the variable measures, this shaped apron can be made up for children of all ages, between one and thirteen years.

LOW-NECKED APRON FOR A CHILD

When we desire to draft the pattern for a child's low-necked dress or apron, it is necessary, after having taken the variable measures, to test them carefully, looking back to Section IX. regarding dresses for young girls and children, in order to see the number of eighths required for the first width of shoulders, taken

in front, and then to subtract but half the number marked in each different age. We must also observe, in the diagram of the front, on line BA, the indication of the fixed measure for the shoulder. On the diagram of the back, line BA, we shall find the fixed measure, slope of shoulder.

Example.—Child of eight years old. In the diagram of front, line BD (fixed measure) 1¾; 1¾ — 1⅜ = ⅜. This 1⅜ taken off from the fixed measure is at the same time taken off from the length of the body.

DIAGRAM OF FRONT

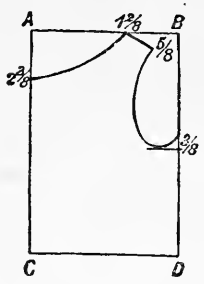
The height of the diagram is equal to the length of the body, 13 inches — 1⅜ = 11¾.

The width of diagram is equal to the half-width of the chest = 7¾.

VARIABLE MEASURES

Length of body . . .	13 inches.
Width of shoulders. . .	13⅛-½ "
Width of chest . . .	15⅜ "
Length underneath arm . .	5½ "
Length of back . . .	12½-½ "
Width of back—first, 11⅜, second width . . .	13 "
Testing measure . . .	25¾ "
Length of arm (outer) . .	17¼ "
" (inner) . .	13 "
Size round arm . . .	11⅜ "
Size round wrist . . .	5⅛ "

From A towards B measure the half width of shoulders, and mark it by a dot. From this dot measure in a line parallel to AC 5/8 (fixed measure) the slope of shoulder. On line AB from the dot which marks the half-width of shoulder measure towards A 1¼ inches, and join by an oblique line dot 1¼ to dot 5/8, which will give the slope of shoulder. From A towards C measure 2⅜ inches, and join dot 2⅜ to dot 1¼ by slightly curved line.



Armhole.—For the armhole take the number given by the size round wrist; from dot 5/8 measure vertically the number obtained, and mark it by a line drawn parallel to AB; from this parallel line measure ⅜ towards B; join ⅜ to the parallel line by an oblique line, and this one again to dot 5/8, the slope of shoulder, by a curved line.

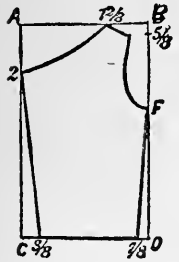
Darts.—For the darts, see Section IX where the fixed measures are indicated.

DIAGRAM OF THE BACK OF A LOW-NECK BODY OR APRON NOT HAVING A SIDE-PIECE.

In the diagram of the back, on line BD, the fixed measure is 2⅛ — ½, and 2⅛ — ½ — 1¾ = 5/8 becomes the fixed measure, the slope of back. The 1¾ in the length of back must also be taken off, which will give 12⅝ — 1⅝ = 11 inches (height of diagram).

From A towards B measure half the first width of

back, and mark it by a dot; from this dot measure vertically 5/8 (fixed measure). From the dot which marks half the first width of back, measure towards A 1 1/4 inch, and join dot 1 1/4 to dot 5/8 by an oblique line. From A towards C measure 2 inches, and join dot 1 1/4 to 2 by a slightly curved line. Measure vertically



from 5/8 the size round wrist, less 1 1/4 and mark it on line BD; then join them by a slightly curved line (the armhole). From D toward C measure 7/8, and join dot 7/8 to dot F by an oblique line. From C towards D measure 3/8, and draw an oblique line from 3/8 toward 2. Between the dots 3/8 and 7/8 on line CD, there should be found the fourth of size round waist, less 3/8.

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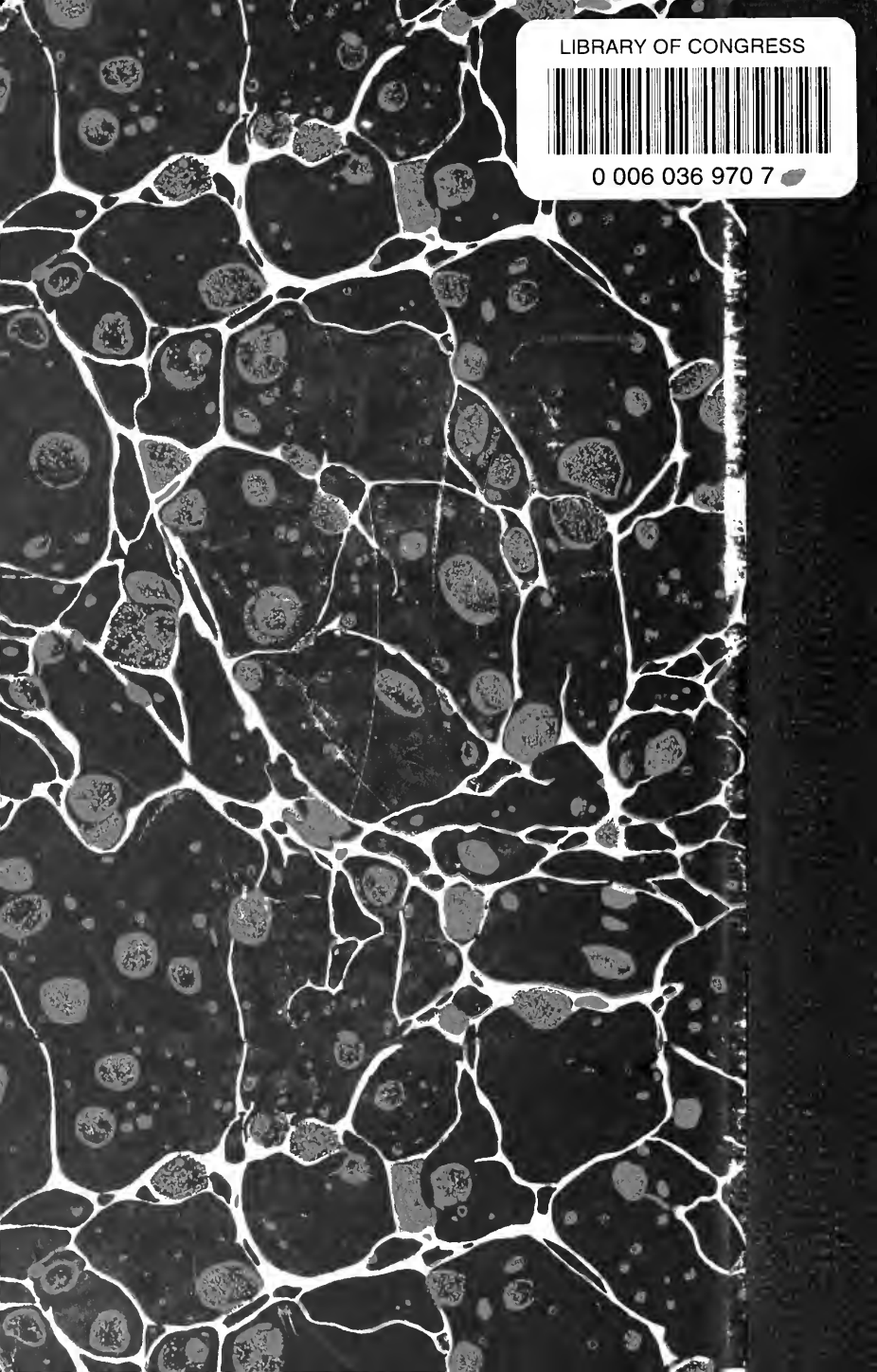
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